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11.04.2009

The next Gavin Newsom

EDITORIAL It's possible that Mayor Gavin Newsom took a long look at himself, his life, and his future last week and decided that politics — intense, 24/7/365 politics — wasn't what he wanted right now. It's possible (as Randy Shaw noted in Beyondchron.org) that Newsom "now joins longtime adversary Chris Daly in putting family relationships ahead of one's political career." It's possible that he never really wanted a future in electoral politics and was driven to run for governor less by personal ambition than by the desire of his advisors to see him in a higher political role.

In that case, Newsom has a responsibility to do the best job he can over the final two years of his term as mayor, then step away and find something else to do with his life.

But since it's also possible — even likely — that Newsom still hopes to have a political career, and that his decision to drop out of the governor's race was as much about his failure to gain any traction as it was about his family obligations, it's worth talking about why his campaign failed and what he can and should do next.

For starters, Newsom never expected to beat Attorney General Jerry Brown in the big-donor fund-raising battle. He was hoping to put together a grassroots operation, to mobilize the Obama constituency, and build a war chest with tens of thousands of small donors organized through social media and technology. And that kind of effort could have worked — Brown has name recognition and money, but not much else. It's hard to imagine large masses of young activists donating time and energy to his primary campaign.

The problem was, those legions of California activists weren't terribly excited about Newsom either. And there are good reasons for that — reasons Newsom needs to understand if he wants to run for state-wide elected office in the future.

If the real Gavin Newsom had been anything like the campaign

picture his handlers tried to present, he would have been a serious candidate. Newsom the candidate was a leader who brought San Franciscans together to get things accomplished. He was a progressive thinker who created universal health care and an effective budget process with a rainy day fund that prevented teacher layoffs. He was bold enough to challenge federal and state law on same-sex marriage and demand equality for all.

But Newsom the mayor was actually a snippy politician who refused to work with the Board of Supervisors and would never engage his opponents. He was great at press releases but short on accomplishments — universal health care and the rainy day fund were projects put together by Tom Ammiano, one of the supervisors the mayor disdained, who is now a state Assembly member. He refused to take a lead role fighting Pacific Gas and Electric Co. to promote clean energy and public power. And for all his success in moving same-sex marriage forward, he never once managed to bring that kind of progressive energy or policy-making to economic issues. His budget this year was the same as Republican Gov. Arnold Schwarzenegger's budget — cuts and fees only. No new taxes.

As a result, the progressives and independent voters in his own town didn't support his campaign — and without the environmentalists, labor, tenants, and progressive elected officials from San Francisco behind him, there was no way he could generate an honest grassroots movement in a Democratic primary.

Now he's back from the campaign trail — and he has two years to pick up on the lessons of his ignominious political collapse. If he wants any kind of a political future, he needs to change. First, he needs to start engaging and working with the supervisors — even the ones who disagree with him. (Showing up for "question time" would be a huge step). He needs to take the

CONTINUES ON PAGE 6 »

We are people who believe that not only is no human being illegal, but that all these borders are false constructs.

THIS MODERN WORLD

by TOM TOMORROW

JOE & HARRY
STARRING THE MOST IMPORTANT POLITICIAN IN ALL OF HUMAN HISTORY, JOE LIEBERMAN

YA KNOW, JOE, I'VE OFTEN TOLD PEOPLE THAT YOU'RE "WITH DEMOCRATS ON EVERYTHING BUT THE WAR."
UH HUH.

SO I'M PROPOSING A PUBLIC OPTION--
I'M NOT WITH YOU ON THAT.

DON'T WORRY! IT'S A WATERED-DOWN VERSION WITH AN "OPT-OUT" PROVISION!
STILL NOT WITH YOU.

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REVENGE IS A DISH BEST SERVED OVER AND OVER AND OVER AGAIN.
AS WE IN THE CONNECTICUT-FOR-LIEBERMAN PARTY LIKE TO SAY.

Am I illegal mama?

By Tiny a.k.a. Lisa Gray-Garcia

OPINION "Am I illegal mama?" My mixed-race, Mexican, Chinese, Puerto Rican, and Irish six-year-old son gazed up at me with the largest of puppy eyes after we watched a corporate media television report on Mayor Gavin Newsom's rejection of the legislation by David Campos that would give due process to migrant youth caught up in the criminal in-justice system.

After recovering from my sorrow at my son's logical interpretation of our criminalizing, dehumanizing society, I went on to explain that as far as I was concerned no human is illegal — or an alien, for that matter. I told him

that the whole concept of "illegal people" is rooted in our society's attempt to create more products for the ever-hungry prison-industrial-complex by criminalizing poor youth of color, migrant workers, and houseless adults and elders in poverty for the sole act of being poor, seeking work not having housing, and so on. (Yes, I do talk to my son with truth and candor about such things because that is how my African-Boricua-Taina mama raised me.)

His discovery, albeit terrible, did not shock me. Rather, it was the final nudge I needed to release a public statement from all the multiracial, multicultural, mul-

lingual mamas, grandmothers, aunties, uncles, fathers, and grandfathers I write with, make art with, co-mama with, co-teach with, and am in relationships with at *POOR Magazine*/Prensa POBRE. We are people who believe that not only is no human being illegal, but that all these borders are false constructs of imperialism. We believe in the rights of children, if you believe that all children, and all people, deserve basic due process rights — which is all the sanctuary legislation by Sup. David Campos grants.

So Mayor Newsom, why reject this modest legislation? Have you

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NEWSOM

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city's structural budget deficit seriously and present plans for progressive taxes to help close it. He needs to show he can take on big powerful local interests — PG&E, for example — by opposing the utility's anti-public power initiative and putting his political capital on the line to support community choice aggregation.

Newsom the imperial mayor has, we hope, been a bit humbled. Let's see if he comes out of this chapter as an embittered, angry (and ultimately unsuccessful) mayor committed to punishing his enemies — or a serious city leader who can live up to his own hype. **SFBG**

ILLEGAL

CONT>>

become so blinded by your desire to be tough on crime that you don't even recognize the voices and desires of your voting public in San Francisco, who overwhelmingly organized and spoke in favor of this?

But you can't blame Newsom alone. Corporate media and corporate government fuels this notion of illegality in relation to human beings and has so ingrained the terms "illegal" and "alien" as ways of describing human beings that many people use these words without direct malice or intent to harm. So, like most insidious racially unjust policies and practices in American culture, these terms and notions roll along, gaining steam and power.

In an attempt to address this ongoing disinformation campaign about migration and immigrants, POOR Magazine launched the *Voces de Inmigrantes en Resistencia* Project to ensure that the silenced voices of immigrants in poverty are not only heard but are redefined as journalists, poets, media producers, and scholars.

After our talk, my son looked up at me and said, "Mama, I have an idea — if all us people, kids, and adults in the world all stand together holding hands, then they won't be able to separate us or hurt any of us." Then he stopped and very slowly and carefully added, "Or crim-in-alize us." **SFBG**

Tiny a.k.a. Lisa Gray-Garcia is the coeditor, cofounder and co-madre of POOR Magazine. She is also the author of Criminal of Poverty: Growing Up Homeless in America, published by City Lights.

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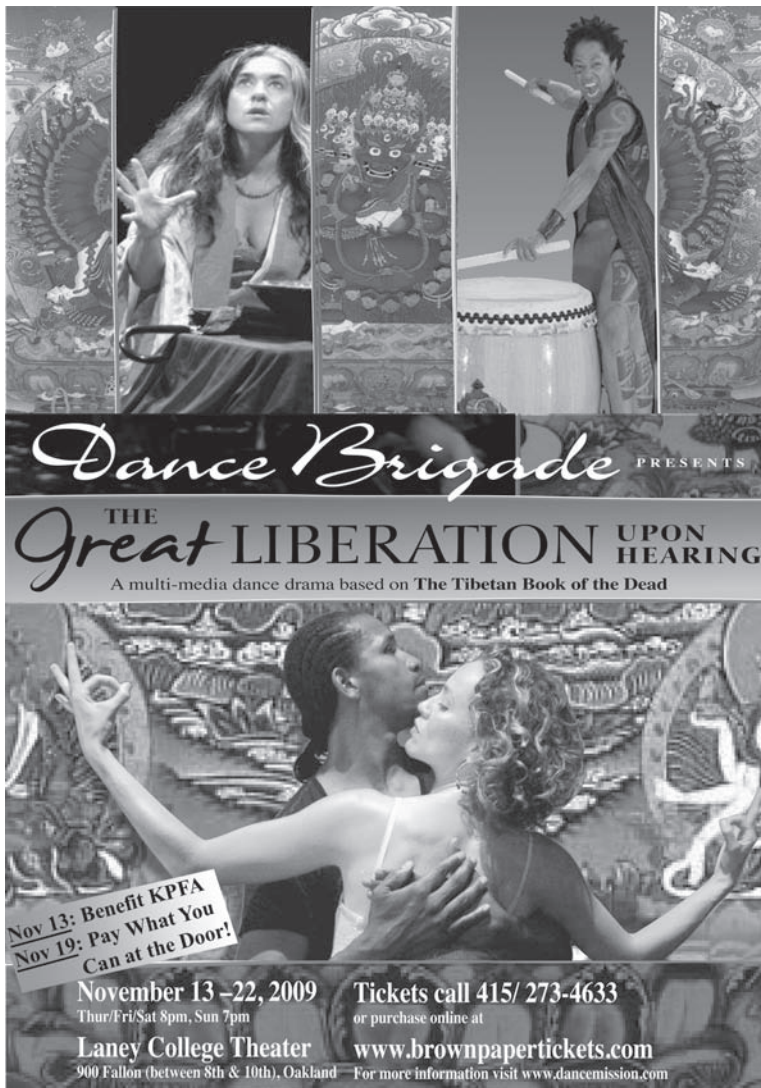
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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS

Pot pioneers

Legislature dopes out marijuana bill as legalization petition gets passed around

By Rebecca Bowe
rebeccab@sfbg.com

Two serious bids to legalize marijuana in California are moving forward simultaneously. And while decisions won't be made for months, both efforts have generated interest from around the world.

"We're on the cover of *Newsweek* right now. We were on the cover of *Fortune* magazine a few weeks ago," said Salwa Ibrahim, a spokesperson for Oaksterdam University, based in downtown Oakland. "We've gotten attention from every continent on the planet — well, except Antarctica, I suppose."

Founded in 2007, Oaksterdam — a.k.a. "Cannabis College" — is a training school for the medical marijuana industry. It's grown steadily since its inception, and expects to double its student body next year. OU is the driver behind a ballot initiative currently in circulation that would give counties the option to tax and regulate marijuana, permitting individuals to cultivate up to 25 square feet for personal consumption. Like alcohol, it would only be accessible to people 21 and older.

So far the campaign has collected 40 percent of the signatures needed to put the question to voters on the November 2010 ballot, and proponent Richard Lee, cofounder of OU, is confident that they'll hit the threshold by Thanksgiving.

Meanwhile, Quintin Mecke,

spokesperson for Assembly Member Tom Ammiano, has been fielding phone calls from journalists from around the world. Ammiano made headlines in February when he introduced Assembly Bill 390, legislation to legalize and tax marijuana statewide, regulating it the same way as alcohol.

Ammiano's proposal was presented at an informational hearing in Sacramento on Oct. 28, and could be formally considered by early January 2010.

"We're really not pushing anything that's not already socially accepted," Mecke said. According to a Field Poll released in April, 56 percent of Californians support legalization, a record high. Although consumption of marijuana peaked in the 1970s, polls at the time showed that public support for legalization never rose higher than around 25 percent.

Both Ammiano and Lee closely monitored public opinion before spearheading their efforts, and recognized a shift in the wind as public sentiment warmed and the Obama administration proved far more tolerant of state medical marijuana laws than its predecessor.

Proponents say the bitter economic climate is one reason the idea of legalization is getting more play than ever. Already the state's largest cash crop, legalized marijuana carries a revenue potential of as much as \$1.4 billion annually,

a boon for California's flagging economy, according to the Board of Equalization.

In Oakland, OU and its affiliated medical marijuana dispensaries seem to be flouting the economic trends of the day as a business that is gaining momentum rather than cutting corners. Lee says his ultimate goal is to place Oakland on the map as a West Coast version of Amsterdam.

Four dispensaries operating in downtown Oakland have already sparked a boost in tourism, creating an international buzz that draws visitors from afar. "One of Oakland's big problems is something they call 'leakage' on the retail," Lee said. "And that is that Oakland residents don't shop in Oakland. With cannabis ... we have 60 percent from outside. We have 'floodage' instead of 'leakage.'"

With the state facing an unprecedented budget shortfall, the revenue potential "happens to be the icing on the cake," Mecke said. He said Ammiano's primary reason for introducing the legislation is that "the prohibition model has failed." Studies have found the drug to be safer than alcohol (there are no documented deaths associated with an overdose of marijuana consumption, and it's been proven to have medicinal value), Mecke points out. Meanwhile, marijuana-related arrests are on the rise, and precious public dollars allocated for



Assembly Member Tom Ammiano's marijuana legalization legislation recently had its first hearing and could be voted on by January.

law enforcement are badly needed to combat other kinds of criminal activity, he says.

"Several tens of millions of dollars" could be saved annually in correctional costs by reducing the number of marijuana-related offenders serving jail sentences, accord-

ing to a report by the California Legislative Analyst's Office that was presented at the informational hearing. The LAO also found that legalizing marijuana could result in a "major reduction" in state and local law enforcement costs.

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Claude Sidi, DMD

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Legalized marijuana carries a revenue potential of as much as \$1.4 billion annually, according to the Board of Equalization.

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By Rachel Sadon
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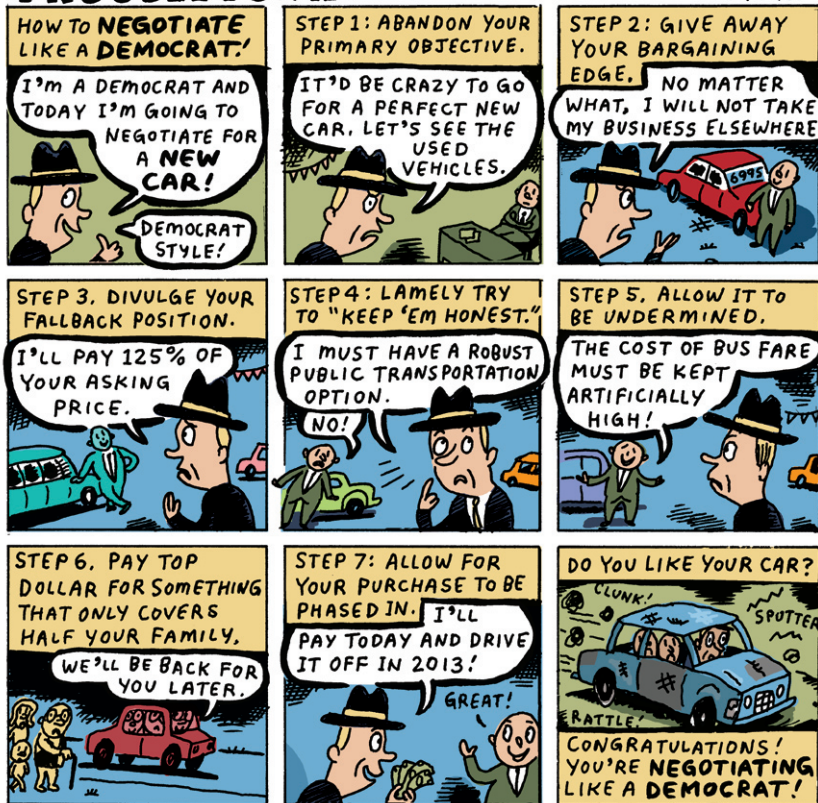
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www.freshmeatproductions.org
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TROUBLETOWN

BY LLOYD DANGLE



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New Valencia Hall
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To the Members of the California State Assembly:

I am returning Assembly Bill 1176 without my signature.

For some time now I have lamented the fact that major issues are unnecessary bills come to me for consideration. Water reform, pr care are major issues my Administration has brought to the table, kicks the can down the alley.

Yet another legislative year has come and gone without the major overwhelmingly deserve. In light of this, and after careful consid unnecessary to sign this measure at this time.

Sincerely,

Arnold Schwarzenegger



POLITICS

Follow-up on Arnold's big "Fuck You," Campos' sanctuary crusade, election updates

PIXEL VISION

Paul Mooney interview, Magnolia beers, Mission Muralismo, Look of the Day



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NEWS



Richard Lee, cofounder of the pot-growing training academy Oaksterdam University in Oakland, is pushing an initiative to legalize marijuana. | GUARDIAN PHOTO BY REBECCA BOWE

Pot CONT>>

Lee's personal story is inter-linked with the law-enforcement argument for legalization. In 1991, while living in Texas, he became the victim of a carjacking. "It took the police 45 minutes to respond," he said. "That's what really made me mad. I blamed the lack of police protection on the fact that the police were wasting their time looking for people like me and my friends instead of the real sociopaths and predators out there."

Yet if testimony at the informational hearing was any indication, most of the law-enforcement community doesn't hold the same viewpoint.

"I have seen nothing good come of this," John Standish, president of the California Peace Officers' Association, said. Standish told Ammiano he believes the potential tax revenues would be far outweighed by costs associated with marijuana-related medical treatments, dangers linked with drugged driving, and worker absences.

Others associated with law enforcement expressed concern that the legalization would make it easier for minors to obtain marijuana. Sara Simpson, speaking on behalf of the California Office of the Attorney General's Bureau of Narcotics Enforcement, emphasized the rise of armed Mexican drug trafficking organizations (DTOs) conducting growing operations on California public lands. "We believe regulation of marijuana will have little effect on illegal DTOs," she noted.

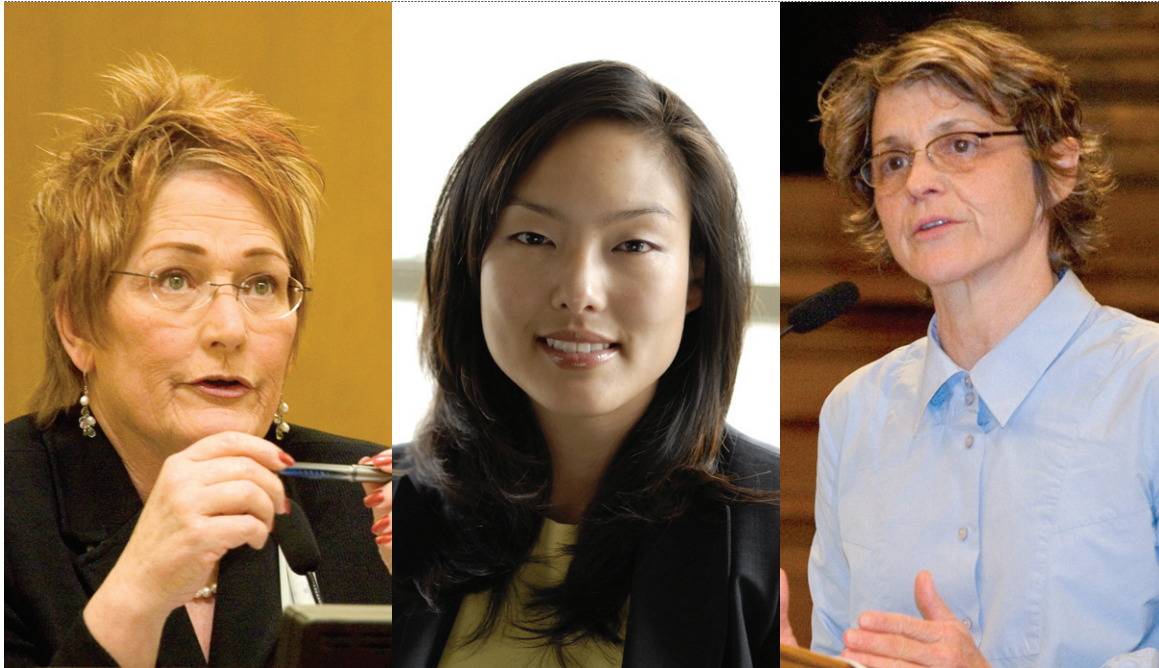
Jim Gray, a retired judge who testified at the hearing, took the opposite view. "The only way you put these Mexican drug cartels out of business is to undercut the price,

and AB390 is a really good place to start," he said. "Today our marijuana laws are putting our children in harm's way. It is easier for young people to get marijuana than it is to get alcohol."

The wild card for any move toward legalization, meanwhile, is federal law. The drug remains illegal under federal statutes, so the success of any tax-and-regulate experiment would depend on whether the feds were willing to tolerate legalized recreational use of the controlled substance, as it has for medical purposes. "California could be out of the gate early if in fact there is a change in federal law," Ammiano pointed out at the hearing. At the same time, if legalization is approved and federal law remains unchanged, the state policy could be thrown into question in the future under a change in administration.

"Change doesn't happen unless states take a stand on something," Mecke said. "Given the success with medical marijuana, we don't think it's a stretch to continue the push for recreational use. We think it's reflective of public sentiment and public interest. It's good public policy as well."

Lee, for his part, simply believes that laws prohibiting marijuana are unjust and should be repealed. "I'm really kind of conservative," he said as he sat just yards away from OU's horticulture room, where two students were busy trimming the pungent herb. "Basically I like the police, and the laws, and people who respect them and obey them. But when you make laws that are totally ridiculous and hypocritical and unfair ... we have to get rid of those laws." **SFBG**



Theresa Sparks, Jane Kim, and Debra Walker are looking at running for the District 6 seat on SF's Board of Supervisors. | THERESA SPARKS AND DEBORAH WALKER PHOTOS BY LUKE THOMAS

The battle for District 6

A suddenly hot election could determine the balance of power on the next Board of Supervisors

By Tim Redmond
tredmond@sfbg.com

The race to replace Chris Daly — the always progressive, sometimes hot-headed supervisor who has dominated District 6 politics for almost a decade — is becoming one of the most important battles of 2010, with the balance of power on the board potentially in play.

Through whatever accident of politics and geography, San Francisco's even-numbered districts — five of which will be up for election next fall — haven't tended to fall in the progressive column. Districts 2 (Marina-Pacific Heights) and 4 (Outer Sunset) are home to the city's more conservative supervisors, Michela Alioto-Pier and Carmen Chu. District 8 (the Castro) has elected the moderate-centrist Bevan Dufty, and District 10 is represented by Sophie Maxwell, who sometimes sides with the progressives but isn't considered a solid left vote.

District 6 is different. The South of Market area is among the most liberal-voting parts of San Francisco, and since 2000, Daly has made his mark as a stalwart of the board's left flank. And while progressive are hoping for victories in districts 8 and 10 — and will be pouring considerable effort and organizing energy into those areas — Daly's district (like District 5, the Haight/Western Addition; and District 9, Mission/Bernal Heights) ought to be almost a

gimme.

But the prospect of three progressive candidates fighting each other for votes — along with the high-profile entry of Human Rights Commission director Theresa Sparks, who is more moderate politically — has a lot of observers scratching their heads.

Is it possible that the progressives, who have only minor disagreements on the major issues, will beat each other up and split the votes enough that one of the city's more liberal districts could shift from the progressive to the moderate column?

A FORMIDABLE CANDIDATE

A few months ago, District 6 was Debra Walker's to lose. The Building Inspection Commission member, who has lived in the district for 25 years, has a long history on anti-gentrification issues and strong support in the LGBT community.

Jim Meko, who also has more than a quarter century in the district and chaired the Western SOMA planning task force, was also a progressive candidate but lacked Walker's name recognition and all-star list of endorsements.

Then rumors began to fly that school board member Jane Kim — who moved into the district a few months ago — was interested in running. Kim has been a leading progressive voice on the school board and has proven she can win a citywide race. She told me she's thinking seriously about running, but hasn't decided yet.

Having Kim in the race might not have been a huge issue — in District 9 last year, three strong progressives competed and it was clear that one would be the ultimate winner. But over the past two weeks, Theresa Sparks has emerged as a likely contender — and if she runs, which seems more than likely at this point, she will be a serious candidate.

Sparks picked up the kind of press most potential candidates would die for: a front-page story in *SF Weekly* and a long, flattering profile in *San Francisco* magazine, which called her "San Francisco's most electrifying candidate since Harvey Milk." Sparks does have a compelling personal tale: a transgender woman who began her transition in middle age, survived appalling levels of discrimination, became a civil rights activist and now is seeking to be the first trans person elected to the San Francisco Board of Supervisors.

She has experience in business and politics, served on the Police Commission, and was named a Woman of the Year by the California State Assembly (thanks to her friend Sen. Mark Leno, who would likely support her if she runs).

"Anyone who knows Theresa knows that she is smart, a formidable candidate, can fundraise, and will run a strong race," Robert Haaland, a trans man and labor activist who supports Walker, wrote on a Web posting recently.

CONTINUES ON PAGE 14 >>

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The pension fund evictions

State retirement money went to predatory landlords

By Ryan Thomas Riddle
news@sfbg.com

In the wake of some big money-losing real estate deals, the California Public Employee's Retirement System, the largest public pension fund in the nation, is reviewing its investment policies. But it's too late to help working-class people displaced by two major CalPERS investments.

In 2006, at the height of the real estate bubble, CalPERS put \$600 million into real estate deals in New York City and East Palo Alto that, critics say, have led to rent hikes, displacements, and harassment of moderate-income tenants.

The pension fund invested \$100 million in Page Mill Properties II, which used the money, along with a sizable bank loan from Wachovia, in a 2006 building-purchase frenzy. The outfit wound up with more than 100 buildings in East Palo Alto — some 1,800 housing units. Another \$500 million went to Tishman Speyer Properties and BlackRock Realty, cash that was used in the \$5.4 billion deal to snag the Manhattan apartment complexes Stuyvesant Town and Peter Cooper Village.

Those investments are currently teetering on financial ruin. The *San Jose Mercury News* reported Sept. 9 that Page Mill Properties missed a \$50 million dollar balloon payment on its \$243 million loan. Now the properties owned by Page Mill are in receivership, placing the landlord's future and CalPERS' investment in peril. (Our calls to Page Mill haven't been returned.)

A Sept. 9 *New York Times* article quoted real estate analysts predicting that Tishman Speyer and BlackRock would exhaust their funds by December and face loan defaults. A recent New York state court ruling may hold the companies responsible for an estimated \$200 million in improper rent overcharges.

Rent overcharges — in violation of rent-control laws — is one piece of what some have labeled “predatory equity” schemes. A May 9, 2008 *Times* article described the idea: buy rental housing with a lot of middle-income tenants, remove those tenants from rent-controlled units, and re-rent the places to richer people at higher rent. The outcome was supposed to be a quick, profitable return on high-risk investments.

TROUBLE IN EAST PALO ALTO

The Page Mill properties in East Palo Alto border the more affluent neighborhoods of Palo Alto and Menlo Park on the west side of Highway 101. The neighborhood is home to service workers and public employees, many of them people of color. “It's choice real estate, no question about it. I don't think Page Mill's plan was to serve the low-income tenants,” Andy Blue of the advocacy group Tenants Together told us.

But local officials haven't been thrilled with the results. “We are under siege by Page Mill Properties,” East Palo Alto Mayor Ruben Abrica told the *Mercury News* last month. The city is locked in several court battles with the real estate outfit, including two over the city's rent stabilization ordinance.

A resolution passed by the City Council last year stated that Page Mill had imposed rent increases beyond the 3 percent allowed by the ordinance, and urged CalPERS to intervene.

In a document e-mailed to CalPERS and obtained by Tenants Together, Page Mill claims its rent increases averaged 9 percent. But a class-action suit filed by several Page Mill tenants reported increases of more than 30 percent. A 2008 injunction filed by the city against Page Mill cited increases ranging from 5 percent to 40 percent.

According to the Fair Rent Coalition's Web site, nearly half the people affected were cost-burdened as defined by government standards — meaning that more than 30 percent of their income already went to rent. The result of the rent increases, according to the city's resolution, was the displacement of low-income tenants from their homes.

In fact, vacancy rates in East Palo Alto spiked after Page Mill came on the scene. According to numbers crunched by the Fair Rent Coalition and based on 2007 census data, the vacancy rate reached 24 percent in 2008. Before Page Mill started buying up property, vacancy rates were as low as 2 percent. Further, there were 182 evictions between 2007 and 2009 according to the San Mateo County Sheriff's Office.

RAW DEAL IN MANHATTAN

The Tishman Speyer deal has gotten a lot of press on the East Coast — much of it highly critical. The

two massive housing complexes were built for middle-income renters and were one of the few moderate-income communities remaining in Manhattan.

David Jones, president of the Community Service Society of New York, wrote in a Sept. 17 *Huffington Post* piece that it was the intention of Tishman Speyer to shove aside moderate income to make room for more affluent renters who can afford the higher rents. He called it a “classic example of ‘predator equity.’”

Dina Levy, who works with the New York advocacy group Urban Homesteading, agrees with that assessment. She told us in a phone interview that it was obvious what plans the real estate firms had in mind for the properties.

She said that CalPERS, as a public agency, should have been more careful about getting involved in this sort of investment. She told us that other bankers she talked to thought the deal was toxic and stayed away. “Why would CalPERS put money into a deal that's predicated on displacing families?” Levy asked.

The *Wall Street Journal* reported Oct. 23 that CalPERS is extensively reviewing its relationship with Apollo Global Management, which handled a majority of its real estate equity. The fund also issued a new policy on its dealings with placement agents.

But so far, there has been no public investigation of the East Palo Alto and New York investments. Tenancy advocacy groups and East Palo Alto have asked CalPERS to take an active role in the management of Page Mill's property.

“It doesn't appear that the human impact of their investments were considered at all as part of this,” Tenants Together executive director Dean Preston told us.

Preston's group is trying to get CalPERS to adopt predator-free investment guidelines — a policy that already has been instituted by New York's pension fund.

CALPERS DUCKS

In a February letter to Tenants Together, CalPERS called itself a “limited partner in the partnership” and expressed concern over the situation in East Palo Alto, stating that it is reviewing the allegations.

But tenant advocates say the giant fund has been missing in action. “There hasn't been anything that



Tenants at Page Mill Properties II apartments (above left) face high rent hikes — while Page Mill, with severe financial problems, closes its office (above right). In New York, Tishman Speyer's Web site shows the glories of a gentrified Stuyvesant Town. | PHOTOS COURTESY OF FAIR RENT COALITION. BELOW, PHOTO FROM TISHMAN SPEYER WEBSITE

they've told us they've been doing or that we've seen them do,” Preston said.

That hands-off approach appears to violate CalPERS' stated policies. Two months before allocating funds to Page Mill, CalPERS coauthored and signed the United Nations Principles for Responsible Investment (UNPRI). No. 2 of the six principals states: “We will be active owners and incorporate ESG [environmental, social, and corporate governance] issues into our ownership policies and practices.”

CalPERS has been eyeing real estate windfalls since 2002. According to memos and letters given to us by the Fair Rent Coalition, agency staffers that year were discussing an “opportunistic real estate fund.” The result of those discussions: discretionary authority given to the senior investment officer for investments up to \$100 million, with anything beyond that requiring approval from the chief investment officer.

Paradoxically, the compensation package that rates the senior investment officer's performance has no provision for the social responsibilities. This coming year's compensation package now includes a “Best Practices” measure on ethics and risk management. But there's still no provision for social responsibility.

The California Assembly Committee on Public Employees, Retirement, and Social Security monitors the pension fund, but CalPERS has autonomous authority over its investments. Chief consultant Karon Green told us that the committee is “going to watch to see what the board

does and gauge our response based on that.”

CalPERS has yet to respond to our inquiries, and hasn't responded to our public records request for documents pertaining to what Page Mill and its CEO David Taran proposed for the East Palo Alto properties.

Similar requests were made by Tenants Together and the Fair Rent Coalition. CalPERS responded that those documents were confidential, although some e-mails were handed over to the advocacy groups the day before they were to meet with the CalPERS board in December 2008.

Although it calls itself a “limited partner,” the e-mails illustrate a closer relationship between CalPERS and Page Mill. In an e-mail to CalPERS, Taran asked for a copy of the public records request made by a San Jose journalist so “we can review them and get back to you regarding what should not be produced and is confidential.”

Preston points to the larger policy issue. “If there were a few bad real estate managers who were investing in this, then they should lose their jobs,” he said. “But the idea that they just sweep under the rug their \$100 million loss in East Palo Alto and their \$500 million loss in New York, and whatever other schemes they're involved in, is just unacceptable.”

Lund agrees. “They've gotten burned on some of these high-risk investments over the past year or two. But institutional memory is short and in 10 years when the real estate market is booming, if there's no transparency and no oversight, this is going to happen somewhere else.” **SFBG**

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District 6 CONT.

She's also, by most accounts (including her own) a good bit more moderate than Walker, Meko, and Kim.

LAW AND ORDER

Sparks doesn't define herself with the progressive camp: "I think it's hard to label myself," she said. "I try to look at each issue independently." Her first major issue, she told me, would be public safety — and there she differs markedly from the progressive candidates. "I was adamantly against cuts to the police department," she said. "I didn't think this was a good time to reduce our police force."

She said she supported Sup. David Campos' legislation — which directs local law enforcement agents not to turn immigrant youth over to federal immigration authorities until they're found guilty by a court — "in concept." But she told me she thinks the bill should have been tougher on "habitual offenders." She also said she supports Police Chief George Gascón's crackdown on Tenderloin drug sales.

And she starts off with what some call a conflict of interest: Mayor Gavin Newsom just appointed her to the \$160,000-a-year post as head of the HRC, and she doesn't intend to step down or take a leave while she runs. She told me she doesn't see any problem — she devoted more than 20 hours a week to Police Commission work while holding down another full-time job. "I don't know why it would be an issue," she said, noting that Emily Murase ran for the school board while working as the director of the city's Commission on the Status of Women.

But some see it differently. "It would be as if the school superintendent hired someone to a senior job just as that person decided to run for school board," Haaland said.

Sparks' election would be a land-

mark victory for trans people. For a community that has been isolated, dismissed, and ignored, her candidacy (like Haaland's 2004 run in District 5) will inspire and motivate thousands of people. And it's a tough one for the left — opposing a candidate whose election would mean so much to so many members of one of the city's most marginalized communities could be painful. "A lot of folks will say that the progressives will never support a transgender candidate," Haaland noted.

But in terms of the city's geopolitics, it's also true that electing Sparks would probably move District 6 out of the solidly progressive column.

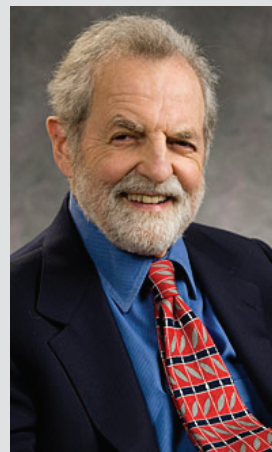
"If we lose D6, it's huge," Walker noted. "This is where most of the new development is happening, where law-and-order issues are playing out, where we can hope to save part of the city for a diverse population."

More than that, if progressives lose District 6 and don't win District 8, it will be almost impossible to override mayoral vetoes and control the legislative agenda. And that's huge. On issue like tenants rights, preventing evictions, controlling market-rate housing development, advancing a transit-first policy — and raising new revenue instead of cutting programs — the moderates on the board have been overwhelmingly on the wrong side.

Kim, for her part, doesn't want to talk about the politics of the 2010 elections — except to say that she's thinking about the race and will probably decide sometime in the next two months. But she agreed with my analysis of how any left candidate should view this election: if she's going to enter, she needs to present a case that, on the issues that matter, she'd be a better supervisor than either of the two long-term district residents with strong progressive credentials already in the race.

"I don't have an answer to that now," Kim told me. "And when I make my decision, I will." SFBG

STEVE BARNETT, 1935-2009



AT SFBG.COM, THE BRUCE BLOG: Steve Barnett, the brilliant and fearless UC Berkeley law professor who took on the *San Francisco Chronicle*/*San Francisco Examiner* joint operating agreement in the 1970s and drove the monopoly publishers nuts, died Oct. 13. He was 73.

Barnett, representing the *Guardian*, filed the landmark lawsuit against the *Ex/Chron* combine in 1971 that put the spotlight on the failures of JOA journalism and won the *Guardian* the resources to become a successful weekly newspaper. That part of his life was conveniently left out of the daily newspaper obituaries. *Bruce B. Brugmann* has a detailed obit on Barnett and his contributions to the First Amendment at sfbg.com.

Marching on Chevron

By Sarah Morrison
and Rachel Sadon
news@sfbg.com



GREEN CITY Although the 250-seat Roxie Theater auditorium was filled to capacity for the Nov. 1 screening of the controversial film "The Yes Men Fix the World," the real action took place on the city's streets when audience members took the film's anticorporate message directly to an oil giant's door.

Activists from Global Exchange co-organized the San Francisco film premiere to protest alleged human rights abuses and environmental devastation by Chevron Corporation, California's largest corporation and the fifth largest in the world. The theatrical protest followed the film and ran from 16th Street to a Chevron station at Market and Castro streets.

Antonia Juhasz, director of Global Exchange's Chevron Program, introduced the film, riling up the crowd when she said, "After viewing this film, we will be so inspired we won't know what to do with ourselves. But we need to take this energy and direct it toward affecting change."

The film chronicles the exploits of "Yes Men" Andy Bichlbaum and Mike Bonanno, following the pair as they perform various publicity stunts in an attempt to illustrate the greed and corruption of the free-market system and draw attention to their progressive causes.

Currently being sued by the U.S. Chamber of Commerce for recently staging a fake press conference on global warming, the duo have been called world-renowned troublemakers because of antics like announcing live on BBC that the Dow Chemical Company would finally clean up the site of the Bhopal, India, gas leak and compensate the victims.

Although the film does not directly reference Chevron, it aspires to hold corporations accountable for impacts to the communities they operate in. Juhasz said that although Chevron spends billions of dollars on advertising campaigns, it operates with blatant disregard for the environment.

Chevron spends less than 3 percent of its expenditures on alternative energy, operates a coal company, and is among the world's largest corporate contributors to

global warming, she said.

"We want to link communities in the struggle against this corporation, demanding policy changes and building pressure where Chevron operates," Juhasz said. "By targeting one company, the whole industry is affected and eventually energy policies can be changed."

The procession was led by protesters dressed as Chevron officials, cleaners, and absurd imaginary products. "Today we are demonstrating what Chevron is actually doing," said Rae Abileah, grassroots coordinator for CodePink, the antiwar group that participated in the event. "We are just showing what a mockery this all is and that we can rise up as people to transform our world."

As "I Will Survive" blared from speakers, the procession had a party-like atmosphere that attracted bystanders. Larry Bogad, an associate professor at UC Davis, came up with the concept and told us that "by using surprise, humor, imagination, and protest to engage people, we can stimulate thought and draw a deeper and wider attention to the issue."

For David Solnit, organizer with the Mobilization for Climate Justice, the unusual nature of the event was exactly what made it so effective. "We are taking a popular film that deals with corporate power and trying to break down the barrier between consuming media and taking action," he said.

Bichlbaum, one of the film's stars, attended the protest and spoke about the importance of the grassroots movement. "If I can do it, anyone can ... You need your feet and a bunch of friends. That is much more important than a business card."

Juhasz said the destination for the procession was a symbolic choice. "This is an independently-owned Chevron station. The target is not the station, but a theatrical event to draw attention to the issue in the spirit of theater and fun."

Although he didn't attend the event, the station's owner, David Sahagun, told the *Guardian*: "Employees told me that the crowd was well behaved and did a good job making their point." As former president of the San Francisco Small Business Network, he stressed the struggles of locally-owned businesses in the face of large corporations and said he was "trying to be a community partner"

Chevron officials did not return calls seeking comment. SFBG

food + drink

Thirty years on, Greens still looks sensational and tastes as good as ever.

PHOTOS BY RORY MCNAMARA



The green machine

By Paul Reidinger
paulr@sfbg.com

DINE If there is a better-known vegetarian restaurant in the world than Greens, I've never heard of it. But — that sounds a little like hype, and hype is on cozy terms with falsehood. Greens is also 30 years old this year, and since restaurants often age in dog years, or worse, we are talking about a place that can't ignore the many risks of geriatric life, among them fatigue, complacency, boredom, and a descent into tourist-trappiness. No doubt there are others.

Apart from the fusty, undersized sign above the door, Greens still looks sensational. It helps, surely, that the restaurant was designed around a giant wall of multi-light windows that look directly west, across the Marina to the Golden Gate Bridge. Stepping into the restaurant is like stepping into a postcard; even the tables away from the windows have an expansive view of sea and sky. (And even the table for four in the small, semi-private room at the south end of the main dining room has a commanding view of the bridge.)

A view can be a mixed blessing. View restaurants are often bad, while vegetarian restaurants can be pointedly austere. Greens incorporates

its singular view into a theme of subdued, white-linen elegance that gives no clue to the meatless nature of the food. It is one of those rare places that combines high style and a pedigreed menu with something for everyone, even doubtful omnivores.

Greens' cuisine, in fact, has long seemed to me to have more in common with that of Zuni Café, its exact contemporary, than with the city's other tony vegetarian temples. The grill is skillfully deployed for smokiness, and the rustic cooking of Italy is well-represented on the menu, since so much of Italian cuisine is naturally meatless and produce-driven. But the kitchen takes inspiration from around the world, including Southeast Asia and the American Southwest.

For a quarter-century, my foundational text for vegetarian cooking has been *The Greens Cookbook* by Deborah Madison. Madison was Greens' opening chef, but she left in the early 1980s and was replaced by Annie Somerville, who still runs the show while having published several Greens-related cookbooks of her own, which I also regularly consult. Given the stability in the kitchen, it's not surprising that the restaurant's cooking style hasn't changed much. In fact, you can still get the fabled black-bean chili, a dish about as old as the place itself and muscley enough to sate most meat-eaters.

But ... how about a pizza to start?

In the early 1990s, on my first visit to Greens, I noticed that the menu offered the same Mexican pizza I'd been making from the cookbook. I was prepared to be shamed, but the restaurant's pie turned out to be a disappointment, mainly because of a stinginess with the toppings. As a home cook, I applied toppings with abandon, but home cooks don't have to make a profit.

Nonetheless, the gods must somehow have divined my dismay, because a recent corn and grilled onion pizza (\$16) was a veritable cornucopia of late-summer bounty: corn kernels, yellow cherry tomatoes as sweet-tart as fruit, plenty of cheese (fontina and grana padano), and blobs of garlicky pesto, all on a nicely blistered crust. It was like waking up on Christmas morning and finding even more presents under the tree than you had tentatively counted the night before. But I am mixing my seasonal imagery. The interval from Labor Day to Thanksgiving could well be the best time to visit Greens, since the kitchen still has access to summer produce even as the delights of autumn (among them peppers and squash) trickle in.

Squash figured in the fabulous Zuni stew (\$14.50), "Zuni" here being a reference to the Indian tribe, not the restaurant. The stew (arranged around a set of grilled polenta triangles) was a mélange of (besides the cubed squash) corn kernels, Rancho Gordo beans, diced red bell peppers, carrots, broccoli, and roasted Early Girl tomatoes

and flavored with onions, ancho chilis, majoram, sage, and chipotle lime butter. It was tasty, colorful, noticeably spicy, and managed to honor a pair of seasons as well as the ancient Indian trifecta of corn, beans, and squash.

Back to the Mediterranean for the farro sampler (\$16.75), a potpourri of farro salad scented with lemon and mint, cucumber coins, cherry tomatoes, summer and shelling beans with tarragon, baby beets on a mache nest, hummus (garlicky!), black and green olives, triangles of grilled pita, and a rather thrilling, earthy-sweet tomato jam that went nicely with the pita and hummus but could as easily been spooned over vanilla ice cream.

Some ice creams — huckleberry, say — don't need and probably wouldn't accept such help. Huckleberry ice cream turned up in the company of a wonderful apple-huckleberry galette (\$8.75) whose pecan streusel could have stood on its own, or perhaps with the cardamom cream mille-feuille laid atop slices of roasted pear (\$8.50). **SFBG**

GREENS

Dinner: Nightly, 5:30–9 p.m.; Lunch: Tues.–Sat., 11:45 a.m.–2:30 p.m.; Brunch: Sun., 10:30 a.m.–2 p.m. Bldg. A, Fort Mason Center (415) 771-6222 www.greensrestaurant.com Beer and wine AE/DS/MC/V Not noisy Wheelchair accessible

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By L.E. Leone

le.chicken.farmer@gmail.com

CHEAP EATS Dear Earl Butter,



North Carolina was different. Since we would be there only one day, and that day was a Sunday, and all the barbecue places near my sister's house are closed on Sunday, she had the presence of mind on Saturday to pick us up a pile of barbecue.

Mind you, she's a vegetarian now, like the rest of my sisters and most of my brothers. But the more vegetarian the rest of my family becomes, the more meat I feel I have to eat. It's complicated math, or maybe simple math and complicated metaphysics, but I know that you, of all people, will understand. My sister does.

My brother-in-law picked us up at 4 a.m. at the train station in Greensboro, where they live now in a rented single-wide, out between the last street light and the dump. Their couch folded into a bed, and the bed was very comfortable, but I was too hungry to sleep, so I visited the fridge. And there it was, lit from within, two quarts of pulled pork and a pint of barbecue slaw. There would be donuts and bagels and coffee when we woke up, but another way of looking at it is that I had barbecue for breakfast, lunch, and dinner that day.

And Earl, what I'm driving at, or meandering toward, is that none of this so-called authentic North Carolina barbecue was even half as good as what you brought over to Deevee's house last time. Which is remarkable, considering that whoever made this must have lived here a lot longer than you did, I guess. And for sure more recently.

You lived here, what? A year? Twenty years ago? I guess you've just got a natural touch for North Carolina barbecue. Or another possibility is that sometimes you just flat-out outgrow a thing. Maybe I don't like North Carolina barbecue as much as I thought I did. It happens. Example: I used to think my own hometown in Ohio had the best barbecue ever, but the last time I ate some I burped plastic the whole next day.

And I should mention that I did eventually get me some Georgia barbecue last week too, in Marietta, and it was way better than what we had here, although Romea might

disagree, which goes to show you. When I come back, let's go to Dibb's Barbecue on Fillmore Street. I missed it last time I was on that street, remember?

But first we've got one more week of planes, trains, and automobiles, only not in that order. Like, right now we are on a train. Romea's sleeping next to me, on my pillow, in my poncho. She's probably dreaming my dream, too — which is (right now) of bacon fries. Did I tell you about bacon fries? Don't wait for me to come back for that one. If you've got \$5, go get you some, and if not borrow \$5 off my brother.

I heard he stole my car from you. Don't let him do that.

Yours,
me

P.S. I love her.

L.E.,

That is great. I went to the Lawrence Bakery Café, and got what I have gotten there for the last four, five, or six years. Which is a cheeseburger and french fries. I would like to say that in all that time, their prices have never changed. But that is not true. At some point, a cheeseburger and fries went up from \$3.75 to \$4. Is that an outrage? No, it is not an outrage, it is perfectly fine. I love the Lawrence Bakery Café and several places around the Mission for the very same reason: they serve very good food at very good prices, giving a guy like me, well, a chance.

I can cook food. Most everybody knows it. But it was out of necessity that I learned to cook. Believe me, if I had the dough, I would be eating out every night, maybe at fancy-pants places, but also at great regular places, too.

My kitchen has been very good to me over the years. But I would leave it in a second and never speak to it again if I could. Please do not let my kitchen know that I wrote this.

Yers,
Earl

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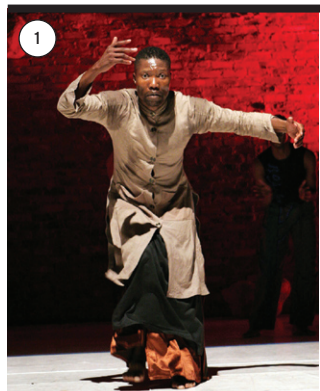


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WEDNESDAY NOV. 4

FILM

"Ingrid Bergman Rarities"

Even when Ingrid Bergman is miscast, as in Hitchcock's *Spellbound* (1945), she's still capable of searing a movie with one downcast glance. The cheekbones were perfect for 1940s lighting, but Bergman's best roles come to life with furtive flickers of pain. Even if the actress hadn't been excommunicated for her affair with Roberto Rossellini, it's hard to imagine that her serious beauty would have fared well during 1950s Hollywood's infatuation with the bombshell. A Pacific Film Archive retrospective spotlights Bergman's work in Europe, starting with this unusual grab-bag of featurettes, brief encounters and a Red Cross promo. **(Max Goldberg)**

7 p.m., \$5-\$9.50
Pacific Film Archive
2575 Bancroft, Berk.
(510) 642-1412
www.bampfa.berkeley.edu

THURSDAY NOV. 5

DANCE

Printz Dance Project

Printz Dance Project, cel-

ebrating its 10th year, has an almost unique position in San Francisco. Choreographer Stacy Printz embraces a fiercely athletic, driven rhythmically accentuated style that is heavily influenced by jazz and popular forms. It's unlike anything else you'll see in the small theaters around town. Even though she doesn't perform as much as she used to, she still is an awesomely mesmerizing presence on stage. One of her regular guest artists, who joins the company again for this performance run, is the equally remarkable beat-boxer Carlos Aguirre. In addition to repertory work, including the powerful and intensely personal solo *Inside Out*, the company premieres *Treading*, a look at the confusion people encounter when they enter crossroads in life. It's probably no accident that *Treading* is the first work Printz created after recently becoming a mom. **(Rita Felciano)**

Through Nov. 7
8 p.m., \$20
Cowell Theater
Fort Mason Center, Marina at Laguna, SF
(415) 345-7575
www.brownpapertickets.com/event/87933

FILM

City of Sadness

It warmed the heart to see Hou Hsiao-hsien's *Flight of the Red Balloon* (2007) in relatively wide distribution, but his career-defining works remain frustratingly difficult to see in the U.S. YBCA programmer Joel Shepard does Bay Area cinephiles a major solid by landing a freshly struck 35mm print of *City of Sadness* (1989), the film many consider to be Hou's masterwork. The director's exquisite framing and dilated narrative style closely attend Taiwanese history here, unfolding the story of an old man and his sons during the violent years stretching from Japan's 1945 withdrawal to the Kuomintang government's secession from mainland China in 1949. **(Goldberg)**

7 p.m. (also Nov. 8, 4:30 p.m.)
\$8
Yerba Buena Center for the Arts
701 Mission, SF
www.ybca.org

DANCE

Gregory Maqoma/Vuyani Dance

Modern African dance is not quite as young as it may seem to American audiences — Germaine Acogny founded her now world famous school in Senegal in 1980. It took a while for presenters to

become aware of what is probably one of the most significant developments in contemporary dance. But in Africa the movement already has a history. Witness South African Gregory Maqoma's solo, *Beautiful Me*, in which he pays tribute to "masters" who have influenced him. Yet the world is shrinking — only two of the three are African: fellow South African Vincent Matsoe and Congolese Faustin Linyekula. Both are familiar to San Francisco audiences. The third is British-Bangladesh Akram Khan. Maqoma's live music consists of violin, cello, sitar, and percussion. **(Felciano)**

Through Nov. 7
8 p.m., \$25
Yerba Buena Center for the Arts
701 Mission, SF
(415) 978-2787
www.ybca.org

FRIDAY NOV. 6

FILM

Taiwan Film Days

San Francisco Film Society presents Taiwan Film Days, a Rolodex of seven hyper-politicized peeks inside the Taiwanese film industry. Actor and filmmaker Doze Niu Chenzer's *What On Earth Have I Done Wrong?* (2007) muses on

the life of a director breaking out with his film debut of, well, his life as a filmmaker. Other notable titles include Leon Dai's *No Puedo Vivir sin Ti*, Taiwan's entry into the 2010 Academy Awards. The film, also a true story, is a black and white gem detailing the lives of two unforgettable characters. The opening night party takes place at Bambuddha lounge; all films screen at the Opera Plaza. **(Jana Hsu)**

Screenings, tonight through Nov. 8
Times vary, \$12.50
Opera Plaza
601 Van Ness, SF
Party tonight, 9 p.m., \$30
Bambuddha Lounge
601 Eddy, SF
www.sffs.org

MUSIC

Devo

Surely the ultimate postmodern gesture imaginable, Devo has embodied and given credence to its own shtick and signature by de-evolving itself. No, it hasn't entirely transitioned back into primates (Mark Mothersbaugh still looks slightly more human than simian), but it will be playing 30-year-old albums, both on Warner Bros. — *Q: Are We Not Men? A: We Are Devo* (tonight) and *Freedom of Choice* (tomorrow) — in their entirety. In doing

so, Devo isn't proving that the yellow radioactive suits and red "energy dome" hats still fit, but that these early years really were the band's best moments. Most aging rock bands inevitably cling to the backs of their early works. Devo, at least, has known this from the start and was smart enough to make it its calling card.

(Spencer Young)

Through Nov. 7
With Reggie Watts
9 p.m., \$40-\$75
Regency Ballroom
1290 Sutter, SF
www.ticketmaster.com

EVENT

Morbid Curiosity Cures the Blues

Embrace your inner goth and get turned on by the often perverse and unwhole-some stories found in the collection, *Morbid Curiosity Cures the Blues* (Simon and Schuster). Editor Loren Rhoads moved to San Francisco in the late 1980s and published the cult nonfiction magazine *Morbid Curiosity*. Forty of the most abnormal contributions made their way into a book. Tales of the mundane mix with the absurd, like managing a Halloween superstore in downtown SF, and the kinky — orgies at black masses and hematolagnia (blood fetish-

The cheekbones were perfect for 1940s lighting.



ism for all you vanilla players). The title suggests a self-help marketability, and one can find solace or resolution in the macabre, as one character does by visiting his suicidal mother in a mental ward. The book celebrates the bizarre and the unorthodox while maintaining a soft spot for self-discovery. **(Lorian Long)**

7:30 p.m., free
Books Inc.
2275 Market, SF
(415) 864-6777
www.booksinc.net

EVENT

Mission Muralismo launch
Glossy coffee table books? Receptions at fine arts museums? Who would have thunk it, but your neighborhood artists, radicals, and riffraff have hit the big time. The de Young Museum has proclaimed the Mission District “a rising star on the global art scene” and is taking the release of a must-have look at the last few decades of its street art and social statements as an opportunity to kick off a year-long event series honoring the *sol* of San Francisco. The book, presented by the Precita Eyes Mural Project, is *Mission Muralismo* (Abrams) and it features pieces by everyone from Shepard Fairey to Mujeres Muralistas in dynamic collage

format, dotted with essay jewels from writers on the scene like R. Crumb and Spain Rodriguez. **(Caitlin Donohue)**

5:30–8:45 p.m., free
de Young Museum
50 Hagiwara Tea Garden, SF
(415) 750-7694
www.famsf.org

EVENT

Studio One Reading Series
First Fridays of the month, join local Bay Area students and emerging authors at Studio One Reading Series at the tiny, semi-remote but high-profile Studio One Art Center in Oakland. There’s always a little wine and nibbles for any donation, big or small. This event features chapbook author and poet Shannon Tharp, who will read from *Each Real Bird* (Elliott Press) and other whimsical selections. Be sure to arrive early and pull up a chair, because this little box fills up fast. **(Hsu)**

With Gillian Conoley and Utrillo Kushner
7:30 p.m., donations
Studio One Art Center
365 45th St., Oakl.
(510) 597-5027
<http://workingforthecity.blogspot.com>



SATURDAY NOV. 7

MUSIC

Fog Rising
Paying homage to San Francisco’s most distinctive climactic quality, along with some of its best bands, the Fog Rising festival rolls into town. Sponsored by Tee Pee Records and art collective Secret Serpents, the event showcases a number of talented metal outfits, including Witch (with Dinosaur Jr.’s J. Mascis on drums), 2009 Goldies winners Saviours, and Portland, Ore.’s Red Fang, along with art by local standouts like Alan Forbes and David D’Andrea. Those interested in inventive, raucous rock ’n’ roll and visionary poster art should be sure to attend. No word on whether there will be prizes if it’s actually foggy. **(Ben Richardson)**

With Witch, Saviours, Red Fang, Ancestors, and more
2 p.m., \$15
Broadway Studios
435 Broadway, SF
(415) 291-0333
<http://teepeerecords.com>

MONDAY NOV. 9

EVENT

Goldies Party
Currently, you’re all up in the annual issue that hails the *Guardian* Outstanding Local Discovery Award winners. After you’ve read about their many inspiring accomplishments and praiseworthy talents, why not head to a party in celebration? The 2009 Goldies party once again lights up 111 Minna Gallery, with DJing by DJs Pleasurmaker and Señor Oz (Afrolicious), live painting by Sirron Norris, and performances by the Fresh and Onlys, Dreamdate, and special guests (hint: a popular local band on Siltbreeze Records). Pop in your 14K grill, eat some Golden Grahams, watch a Goldie Hawn flick (I recommend 1987’s *Overboard*), then head to Minna for a Midas-approved good time. **(Cheryl Eddy)**

9 p.m., free
111 Minna Gallery
111 Minna, SF
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www.sfbg.com/goldies

MUSIC

Raveonettes
Grafting lush harmonies, catchy song structures, and timeless production values

from 1950s rock ’n’ roll pioneers like Buddy Holly and the Everly Brothers onto a modern indie approach, the Raveonettes have created an ethereal sound that is virtually all their own. Sune Rose Wagner and Sharin Foo have added fuzz-tone guitars, kinky lyrics, and more on top of their history-steeped musical foundation over the course of several records to great effect, including their latest, *In and Out of Control* (Vice), which hit stores last month. Catch the dashing duo when they hit North Beach on Monday, before they have to start playing larger venues and accommodating bigger audiences. **(Sean McCourt)**

With Crocodiles
8 p.m., \$25
Bimbo’s 365 Club
1025 Columbus, SF
(415) 474-0365
www.bimbos365club.com

MUSIC

Jonas Reinhardt, Windsurf, Miracles Club
The three streams of electronic music that Windsurf, Jonas Reinhardt, and Miracles Club embody are most similar in that they choose to approach their synth-heavy music as if the instruments hadn’t lost any of their eerie novelty. Miracles Club — Honey Owens (a.k.a. Valet)

1) South African dancer Gregory Maqoma (see Thurs/5); (2) Danish due Raveonettes (see Mon/9); (3) *Cape No. 7* screens as part of Taiwan Film Days (see Fri/6); (4) Printz Dance Project takes flight (see Thurs/5); (5) cover of *Mission Muralismo* (see Sat/6); (6) they are Devo (see Sat/6).

GREGORY MAQOMA PHOTO BY JOHN HOGG; PRINTZ DANCE PROJECT PHOTO BY LOIS GREENFIELD

and Rafael Fauria’s slow creep from stream-of-consciousness psych to weirded-out house — has the least marquee value here in the other two bands’ hometown, but the duo enjoy the advantage of being the most unlikely and unstable amalgam. The spectrum between Windsurf’s make-out-ready Balearic and Jonas Reinhardt’s pseudoacademic electrokraut — both of which capture, in different postures, a blissed-out, lens-flare optimism — feels familiar in comparison. **(Brandon Bussolini)**

With DJ Pickpocket
9 p.m., \$7
Knockout
3223 Mission, SF
(415) 550-6994
www.theknockoutsf.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, The Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



goldies 2009

SAVIOURS PHOTO BY T. LYNN;

ALL OTHER PORTRAITS BY SAUL BROMBERGER AND SANDRA HOOVER PHOTOGRAPHY



**LIFETIME
ACHIEVEMENT**
SUGAR PIE DESANTO



FILM
CARY CRONENWETT



MUSIC
HONEY
SOUNDSYSTEM



MUSIC
SAVIOURS



THEATER
BETH WILMURT



THEATER
THRILLPEDDLERS



DANCE
NOL SIMONSE



VISUAL ART
DAVID WILSON



MUSIC
D-LO



VISUAL ART
VERONICA DE JESUS



MUSIC
TY SEGALL



VISUAL ART
LUKE BUTLER



PERFORMANCE
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/ FAUXNIQUE



**LIFETIME
ACHIEVEMENT**
EMORY DOUGLAS

GOLDIES 2009

As the great man sings, “Do I hear 21, 21, 21? I’ll give you 21, 21, 21.” It’s Fibonacci time: the *Guardian* Outstanding Local Discovery awards are turning 21, nine years into the 21st century. Old enough to drink and to gamble and to trick, though truth be told, the awards we call Goldies have done all three, if they wanted to, on their own terms, for some time now — they’ve grown up quick, fighting off streamlined convention every step of the way in the name of influential and imaginative art.

It’s only fitting that 2009’s Goldies feature two winners — at the very least — who aren’t averse to sporting some gold sequins on stage. Golden honey, golden Oakland: these are some of the main ingredients that have revealed themselves in an awards year that doesn’t just bend gender but rends it asunder while bringing strong expressions of the theatrical and political. This year’s winners can shred, or tear it up on stage. They can discover and reveal a place outside of society. They’ve got a tender side — and go go power.

The 2009 Goldie winners were selected by the *Guardian*’s Johnny Ray Huston and Cheryl Eddy, with input from our writers and critics, including Robert Avila, Rita Felciano, and Glen Helfand, as well as members of the Bay Area arts community. Put on your soulful dress and join the awardees on Tuesday, Nov. 9 for a free party at 111 Minna Gallery. You’ll discover 14 reasons why it’s great to be 21. **SFBG**

GOLDIES PARTY

Mon/9, 9 p.m., free
111 Minna Gallery
111 Minna, SF
(415) 974-1719
www.sfbg.com/goldies

LIFETIME ACHIEVEMENT SUGAR PIE DESANTO

By Johnny Ray Huston and D. Scot Miller
arts@sfbg.com

It’s a sunny afternoon, but the lights are low and moody at Duke’s R&B in Oakland. Sugar Pie DeSanto sits at a table with her manager, James C. Moore of Jasman Records. Her 74th birthday is four days in the rear-view mirror. A fresher, harsher anniversary has her deep in thought. “Gotta be gung-ho,” she says. “If you aren’t, then you’re a deadbeat — and I hate a deadbeat.”

Legends of the “Old Fillmore” float around San Francisco like boozy ghosts, shaming the city’s golf shirt rewrite of itself. It’s as if all that was hip, clean, and gut-bucket funky about the city has been expunged — consigned to work in the garage, where oily coveralls hide the gabardine suits, and a hat-in-hand shuffle has replaced the high-step. Fortunately for us, some forces from the golden age of San Francisco hip are too tough and resilient to back down, back up, or backstep. We have Sugar Pie DeSanto to remind us how marvelous we were — and can be.

Born Umpeyia Marsema Balinton, the “Queen of the West Coast Blues” was raised in the Fillmore District, where she was part of a girl gang called the Lucky 20s, along with her cousin, Etta James. After she won a talent contest in L.A., R&B frontman Johnny Otis signed her to a recording contract in 1954. Because of her doll-like stature, he labeled her “Little Miss Sugar Pie.”



Though a little under five feet and all of 90 pounds, the woman soon to score hits as Sugar Pie DeSanto was one of the “cussing-est” performers backstage, and a mean hooper to boot. Her backflips at the Apollo and scissor-kicks on the stages of London are the stuff of myth. Recordings from her stint as a songwriter and performer for the famous Chess Records in Chicago still scorch today. The evidence is all over this year’s wig-flopping, witchy *Go Go Power: The Complete Chess Singles 1961-1966* (Kent), a slip-in mule kick to the ass of contemporary R&B.

Sugar Pie DeSanto ain’t slowing down. In fact, she’s throwing down — with a quartet of albums in the last decade and a notoriously wild live show. When she sings “Hello San Francisco,” it’s possible to feel the spirit — and the potential — of the city where she grew up. Almost exactly three years to the day that a fire claimed her belongings, her written story, and most painfully, her husband Jesse Davis, she’s at Duke’s Place, decked out in beautiful blue, holding a piano-key purse, and deep in thought. “Thank you Jesus,” she says wryly, upon being called over to take some photos. A few seconds later, she smiles, and lights up the whole damn joint. **SFBG**

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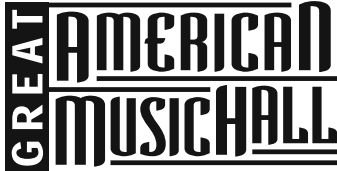
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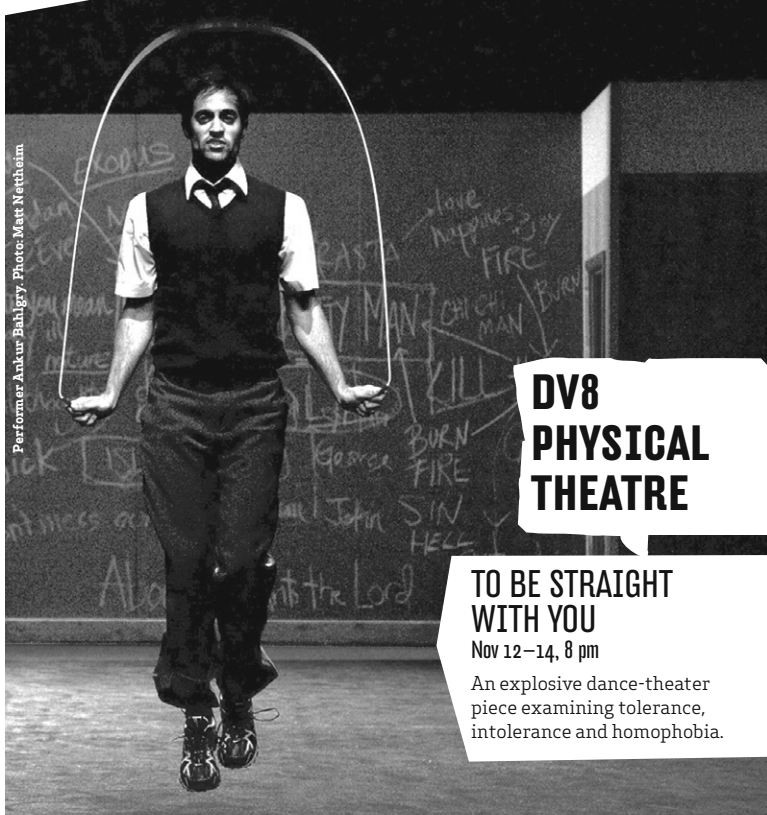
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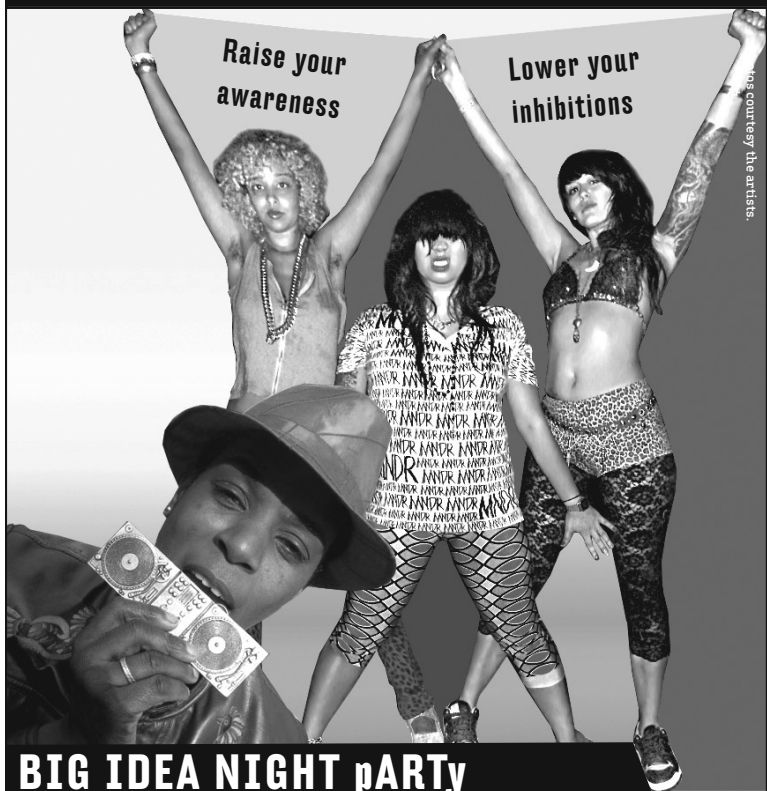
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FILM CARY CRONENWETT

By Cheryl Eddy
cheryl@sfbg.com

Cary Cronenwett first heard the cinematic call in 1998. He was volunteering at Frameline, the San Francisco International LGBT Film Festival, and caught an experimental film, *Dandy Dust*, by Austrian director A. Hans Schierl. "That made me think, 'Wow — I could make a film.' I think it's a natural reaction that everybody has after watching a shorts program. I was like, 'I'll make something five minutes [long] — it'll be really cool!'"

As Cronenwett soon realized, nothing is easy when it comes to filmmaking. In 2003, after more than a year of work, *Phineas Slipped*, a 16-minute short about daydreaming schoolboys, screened at Frameline. One of *Phineas Slipped*'s main characters is played by Stormy Henry Knight, who also stars in Cronenwett's debut feature, *Maggots and Men*. Earlier this year, Cronenwett described Knight to *Guardian* writer Matt Sussman as "the transgender Matt Dillon" — and the principle *Maggots* cast is composed of similarly hunky FTM actors, along with a handful of women and biological men (including a Lenin lookalike). The story is based on the real-life Kronstadt Rebellion of 1921, in which a group of sailors organized an ultimately unsuccessful revolt against the Bolshevik government. The style is reminiscent of Russian director Sergei Eisenstein's most famous film, a chapter of which gave *Maggots* its title.

"I hadn't seen *Battleship Potemkin* [1925] when I had the idea [for *Maggots*



and Men]," Cronenwett admits. "My interest was making a sailor movie and playing with the masculine icon. I wanted to do something that was really romantic and took place in a different time and place."

Five years in the making — including time spent studying filmmaking at City College of San Francisco — the work was first seen by Bay Area audiences as a short film at Frameline 2008. The final, 53-minute version unspooled at Frameline 2009; Cronenwett credits San Francisco's vast DIY and artistic networks with helping him get to the finish line: "Different people got excited about the project for different reasons. Some people were drawn because they're interested in Russian history, [or] Super 8 special effects. And then we had trans guys who were interested in working with other trans guys on an art project, which was exciting."

The film's revolutionary ideas extend beyond historical reenactment. "The film contextualizes the movement for transgender equality in a larger social justice movement," Cronenwett wrote in a post-interview e-mail. "It's about hope, a vision. It's about the corruption of power and a system that crushes its opposition. It's about wanting more from society."

www.homepage.mac.com/gowithflo/kronweb



MUSIC HONEY SOUNDSYSTEM

By Marke B.
marke@sfbg.com

Believe it or not (and you better believe it), until a few years ago, gay club music was a monolith, a Spandexed, Botoxed, over-toxed Easter Island rictus of fake-techno squeals and outrageous divas. There's nothing inherently wrong with that (except: *yawn*), and as far as such a thing called "gay club music" exists, the Gaga-Rihanna-Madonna industrial complex still reigns.

What's different now is the music available in the gay clubs, from punky no-wave, old-school vogue, and bathhouse chestnuts to Berlin minimal, nu-IDM, and space disco. Nobody's been more on the forefront of this youthful wave of change than Honey Soundsystem. The hyperactively crafty collective — currently composed of DJs Ken Vulsion, Pee Play, Josh Cheon, Robot Hustle, and Jason Kendig — hits a genre-busting musical sweet spot in its decades-spanning sets (Honey was formed in 2005 when Ken Vulsion, a veteran of the early '90s Manhattan club kid scene, heard Pee Play, then 19, throw down an Adam and the Ants reedit at Café Flor) that could rightly be called ahistoric if it wasn't so rooted in a conceptual sense of the gay past. Even as it plays club host to such cutting-edge talents



as Stefan Goldman, C.L.A.W.S., and Disco Dromo, the collective foregrounds, in flyer art and party theme, its appreciation for AIDS-era icons like Keith Haring, Willi Ninja, Larry Levan, and Patrick Cowley, the local electronic music originator who was the subject of a brilliant art and music retrospective put on by Honey in October.

After roaming its way through practically every alternative space in the city — and recently having its equipment impounded by police at an underground party — Honey's found a home on Sunday nights above Paradise Lounge, where it truly lets its freaky fag flag fly. "We focus on quality, not on singularities," Ken Vulsion says. "We're not about this one type of music, this one type of scene. We have a loyal following of fun, creative people who never know what to expect — except that it'll be a great party."

"Plus," adds Pee Play, "there are five of us, so if some tired queen wants to complain they have no idea who to go to." **SFBG**

www.honeysoundsystem.com



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MUSIC SAVIOURS

By Ben Richardson
arts@sfbg.com

Saviours had their backs against the wall. Their new album was languishing without a title, and their record label was threatening to banish its release date to the wilds of 2010 if they didn't think of one — by the end of the day. Suggestions like “The Shlong Remains the Same” went nowhere. In these dire circumstances, it took a snippet of half-remembered conversation to germinate the perfect name, one that would encapsulate the band on-stage and off. On Oct. 26, Saviours released *Accelerated Living* (Kemado Records).

Sitting in the back booth of a Valencia Street bar, guitarist Austin Barber explains the accelerated lifestyle: “The world might view it as a negative, but it's just fucking partying hard, fucking getting some — as much as possible.” Though the band draws extensive musical inspiration from the New Wave of British Heavy Metal, the title speaks most directly to the way they emulate these road warrior forbearers, hewing to the life of rock 'n' roll kings with an almost philosophical dedication.



PHOTO BY T. LYNN

The music itself has also accelerated. “That’s why it was the perfect title,” drummer Scott Batiste chimes in. The group’s previous full-length, *Into Abaddon* (Kemado, 2008) had the feel of a classic stoner metal record, with massive, reverberant riffs and hypnotic grooves. *Accelerated Living* introduced better songwriting, better musicianship, more complicated arrangements, and above all, faster tempos. “I like the idea of the band getting more and more aggressive, instead of wussing out like other bands do,” continues Batiste. “They get weaker and weaker, and more and more accessible. I feel like the more we play together, the better we get, the more potential we have.”

At this point, the potential is practically limitless. The new record captures a band resplendent in its newfound ability — even the most jaded metalheads would be hard-pressed to find a dud riff, let alone a dud song. From the propulsive downbeat attack of “Acid Hand” to the titanic opening riffs of album closer “Eternal High,” all you hear is Saviours picking up speed, with the pedal to the metal. **SFBG**

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THEATER BETH WILMURT

By Robert Avila
arts@sfbg.com

Beth Wilmurt’s whole approach to acting is a little unexpected, not unlike the devastatingly unassuming characters she can manifest — most recently, an excellent ensemble turn this year in Marcus Gardley’s *This World in a Woman’s Hands* at Shotgun Players. Over beers and enchiladas in the Mission District, she even confesses to a certain ambivalence. “Joy Carlin [who directed her this summer in Aurora Theatre’s *Jack Goes Boating*] just told me the other day, ‘You think like a dramaturge and a director, but not like an actor.’ And I started to realize maybe I’m not as interested in thinking like an actor. It’s not as fun. I like more conceptual things. I like thematic things. Sometimes I don’t even attend to character.”

Wilmurt worked regularly in musicals at Concord’s Willows Theatre while still at San Francisco State University, where she and her companion of 18 years, director-playwright Mark Jackson, met as classmates in the drama department. In 1995 she formed Art Street Theatre with Jackson, Kevin Clarke, and Jake Rodriguez, and moved swiftly into bold experimental work, including a radically reinterpreted version of *Romeo and Juliet* (called *R&J*), which she called “Shakespeare thrown into a blender.” That same spirit and



method of blowing apart a classic and reconstituting it from the outside-in powers her memorable “two-minute *Hamlet*,” a tour de force of physical technique and imagination tucked into Jackson’s generally stunning *The Death of Meyerhold* (2004). It also found an exceptional outlet in 2008’s *Yes, Yes to Moscow*, a wonderfully deft, insouciant, and absolutely telling deconstruction of Chekhov’s *Three Sisters* developed by Wilmurt and Jackson in collaboration with German theater artists during a stint at Berlin’s Deutsches Theater.

Can an actor of such versatility and so many successes really be ambivalent about acting? Yes and no. “I’d love to transition into directing, but I see that I am not quite right for directing either,” Wilmurt explains. “I’m not a leader; I’m a follower. I’m an ensemble member, yet I have this mind like a director.” She readily admits that living with a director may have something to do with this. But it’s clear there’s a more basic inclination at work, an intellectual curiosity and a capacity to forgo ego in the name of collaboration and its subtler satisfactions. It’s this very trait that lends her acting a seamlessness and flexibility — and makes her an artist to watch. **SFBG**

www.artstreettheatre.org/beth



THEATER

THRILLPEDDLERS

By Cheryl Eddy
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If you dare! Venture to the Hypnodrome, home of San Francisco's Thrillpeddlers. The company is America's preeminent producer of plays from the Grand Guignol, the infamous Parisian theater that peddled thrills (if you will) from 1897-1962; the Hypnodrome, which seats 45, has been in operation for five years. The brave can choose to sit in "shock boxes" that line the theater's back row — each box is tricked out with buzzers and other devices designed to lend an extra-sensational experience. These special seats also add enhancement to a Thrillpeddlers tradition: a blackout "spook show" (three minutes of pitch-black mayhem!) that is part of every performance.

This year marks Thrillpeddlers' 10th "Shocktoberfest," an evening-length show compiling a few short plays. Typical for the company, the current bill combines an original work, *Phantom Limb*, with an authentic Guignol relic, 1922's *The Torture Garden*.

"The Grand Guignol was the first theater to have an operating room onstage, with an on-stage surgery, or to set plays in insane asylums," director Russell Blackwood explains. "They started their work in the theater of naturalism, so they were going to places that the theater would never deal with prior to that." Naturally, Parisian audiences back in the day lapped up the gore — and so do "Hypnodromers," repeat offenders who see every Thrillpeddlers show six or seven times.

Shocktoberfest 2009 shares marquee space with a newer, non-Grand Guignol Thrillpeddlers endeavor: the "Theater of the Ridiculous Revival." The second annual incarnation features the musical *Pearls Over Shanghai*, first performed 40 years ago by legendary San Francisco theater troupe the Cockettes. It's been a huge hit, extended from its summertime run through New Year's weekend.

Thrillpeddlers is now known worldwide, thanks in part to its Web sites, thrillpeddlers.com and grandguignol.com — resources that have inspired other companies to take up the Grand Guignol. If Blackwood has his way, spines will be tingled in San Francisco and beyond for years to come.

"Spook shows, like Grand Guignol, like Theater of the Ridiculous, are this very, very marginal part of entertainment history. It's the kind of thing that when I would read about it, I would want to see it, and I couldn't help but feel like there were other people out there who maybe had heard of it and would want to see what it was like live," Blackwood says, with the satisfaction of someone who's found what he was looking for.

www.thrillpeddlers.com; www.grandguignol.com



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DANCE NOL SIMONSE

By Rita Felciano
arts@sfbg.com

Nol Simonse has no preconceptions about what he wants in a boyfriend, except one. "He has to be able to cut and color a mohawk," the 36-year-old dancer explains before a rehearsal at Dance Mission Theater. His own have ranged from huge to skull-hugging and have tapped into all the colors of the rainbow.

His hair might be the first thing you notice about the tall, reed-thin, and (currently) blond Simonse. But it's not what you remember once you've seen him on stage, with or without an adorned head. He can melt to the floor and give the impression he's spilling out of his skin; the next moment, he might be caressing some invisible tendril and reaching for the sun. No wonder he is ubiquitous in San Francisco dance.

Simonse has been dancing for major companies like Janice Garrett and Dancers and Stephen Pelton Dance Theater since 2002. Garrett calls him "an amazingly soulful" artist; Pelton admires him because he is always "fully present within the movement." Simonse was a founding member of Kunst-Stoff, was part of Dandelion Dance Theater's *Undressed Project*, and has been dancing with choreographers as different as Sue Roginski, Christy Funsch, Heidi Schweiker, Kara Davis, and Sean Dorsey. Filmmaker Greta Schoenberg shot



2006's *Hopscotch* with him. When ACT approached him about working with a group of SF Ballet dancers for their *The Tosca Project*, his response was "why not?" His appetite for dance is insatiable. Simonse needs a database to track his schedule. Instead he writes himself notes "on little sheets of paper — I don't do computers."

All this activity is not what Simonse expected when he moved to the Bay Area from Virginia, having dropped out of college because he "couldn't dance 12 hours a day and party all night." He was living in a Tenderloin hotel when he met Tomi Paasonen, cofounder with Yannis Adoniou of Kunst-Stoff. "I hadn't been dancing for a while, but Tomi told me all I had to do was shake around and be weird." That gig yielded him his first paying job: "I was a pig — a very big pig."

Shortly after that momentous debut, Simonse met ballet teacher Augusta Moore, who encouraged him to seriously pursue his training. His last piece with Kunst-Stoff was *Less Sylphides*, Adoniou's deconstruction of one of the great classical ballets. Simonse hasn't stopped dancing since. Except — ah, yes — he now also choreographs. **SFBG**



VISUAL ART DAVID WILSON

By Johnny Ray Huston
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You can stare blankly at a museum piece for three seconds, or you can view a drawing through one of David Wilson's events — through a swim in the Pacific Ocean, or through staring at a sky criss-crossed by an intricate lattice of branches. You can do the gallery troll stroll, or you can walk over hills and small mountains into caves and coves where, thanks to Wilson and friends, music and movies reside.

If you experienced Wilson's "Open Endless" and "Memorial Fort" this year, you've been to places you likely wouldn't have encountered otherwise, and have memories to draw from as you move on. Though these were autonomous-zone community gatherings, subtextually and privately, they were partly inspired by Wilson's father, who died the day after "Open Endless" traversed the Marin Headlands. "Everything I felt excited about [artistically] took on a different tone," he says, when asked about the initial cancer diagnosis. "I started a six-month drawing project up in the hills. It was personal meditation on what was happening, and also a chance to be removed from my life in a way that I could feel like I was sending thoughts out eastward. I was drawing eastward."



"Drawing is a tool that I carry with me," he continues, as we sit on a patch of grass in Dolores Park, where a dog tries to munch on our pastries. "It's a viewfinder to orient my wanders while trying to find places, and find myself in places."

For Wilson, this journey traces back to annual visits to Cape Cod during his youth. His drawings and paintings range from life-size shells to a 22-foot watercolor coastline rendered on the aged white paper of record sleeves. "I like seeing what's already invested in a piece of parchment," he says, agreeing about a kinship with Todd Bura, Ajit Chauhan, and Colter Jacobsen. "Age marked in that gentle way on paper is beautiful."

Wilson's drawings have metamorphosed into site-specific events in eucalyptus groves, military tunnels, and even islands. Last year, and he and some co-conspirators woke up on New Year's morning to reserve every campsite on Angel Island for one July weekend. With "Memorial Fort," Wilson's process has progressed to additions to the landscape, resulting in an unlikely oasis in the woods of Richmond. "Ideas in general are infectious," he observes. "If an idea is exciting, then things can fall into place." **SFBG**

www.ribbonsribbons.blogspot.com



MUSIC D-LO

By Garrett Caples
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"Rappin' wasn't my first dream," admits 20-year-old D'Angelo Porter. "It was pro basketball. I always had good grades because of basketball."

Yet fate had other plans for the man known as D-Lo. A dabbler in rap who'd only made a few tracks, D-Lo went into his friend's studio alone one night in February 2007, determined "to find [his] swag" on the mic. He made a stomping, minimalist beat — his first — on Fruity Loops, over which he discovered his style: a hyperactive staccato with a slight rasp, a little like Keak Da Sneak in a higher register. The song, "No Hoe," undeniably slapped, prompting D-Lo and his brother, Sleepy D, also new to rap, to burn CD singles and hand them out at BART stations, schools, and so on.

Two months later, D-Lo began serving a year in the county jail for attempted robbery, ending his hoop dreams. Yet Sleepy continued pushing "No Hoe" in the Oakland streets and on MySpace, and the song went viral. On the evening of his release in 2008, D-Lo performed his first show, in Richmond.

"I wasn't nervous," he says. "I wanted to see if people knew the song. As soon as I come on, everybody went crazy."

Throughout 2008, D-Lo kept pushing the song, which soon found its way into the clubs. A low-budget video on YouTube kept the buzz alive; meanwhile D-Lo hooked up with Clear Label/PTB, the label responsible for Beeda Weeda's success. Before long, KMEL was getting tons of requests for a song it couldn't play on the radio.

But D-Lo managed to make an acceptably "clean" version for airplay. He also put together a high-profile remix featuring Beeda, E-40, and the Jacka. More crucially, to prove he wasn't a fluke, he released a new, broadcast-friendly single, "You Played Me," with a hook sung by Rico the Kid. D-Lo's MySpace page tells the story: "No Hoe" earned an impressive 900,000 hits over the past two years, but "You Played Me" garnered 1.1 million in a matter of months. While "You Played Me" is slated for D-Lo's upcoming SMC debut, *Undeniable Talent*, the original and remix of "No Hoe" are available now on his "pre-album," *The Tonight Show with D-Lo* (Clear Label/PTB), among the best so far in the DJ Fresh-produced series.

With his grassroots rise and radio-readiness, D-Lo has attracted the attention of companies like Interscope and Def Jam. Perhaps he could be the new Bay rapper who finally breaks through to major label glory — a prospect he greets with both impatience and resolve.

"The shit be slow," he says of major label talks. "But I wouldn't be as popular as I am for nothing, so I keep pushin'." (Garrett Caples)

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VISUAL ART VERONICA DE JESUS

By Brandon Bussolini
arts@sfbg.com

Veronica De Jesus' art is centered on drawing — not limited to it — and is sewn to the practice of putting lines on a page in a passionate, automatic way. While the Oakland-based artist's biography and work speak of displacement and nomadism, her art is unmistakably rooted in the urge to copy and recreate images by hand. She defines drawing as "a relationship between myself, my tools, my hand, what I am observing, and what I choose to define or be interested in."

These relations stretch across the surface of what may be her best-known work, the "Memorial Drawings" series displayed in the windows of Dog Eared Books. The imperfect lines De Jesus traces, poised between brittle and globular like Ben Shahn's, communicate a middle-distance gaze that allows itself to go wide. The artist isn't a perfectionist — she says she hasn't erased a line in a dozen years — and in loosening her grasp on her intentions, she trains our attention on the physicality of drawing, how it deforms its subjects and breaks space. These unconscious flourishes may crystallize or chip away at figures like *Golden Girls* star Bea Arthur, basketball coach Chuck Daly, and J.G. Ballard, soliciting and troubling the thought that De Jesus' choices represent straight-



forward endorsement. When she explains that she is interested "in things our culture takes for granted," one imagines she hasn't entirely made up her mind about who she's memorializing, either.

Though aspects of De Jesus' art relate to biographical details — her drawings of intricately embellished, boxy cars derive from having spent much of her childhood on the road — she considers her art personal rather than confessional. The bulk of her contribution to a group show at Receiver Gallery in November 2006 consisted of car drawings done in white ink on birch. These drawings have the feel of ritual. "Once the basic car is drawn, I just go into a trance," she said. "The line gets built up and all these patterns and fantasies come out ... I have a strong suspicion that my car drawings are in part a sort of photocopy of the spirit inside me."

One need only look at the sculptural forms in De Jesus' 2007 Eleanor Harwood Gallery solo show and her sports-themed 2009 show at Michael Rosenthal Gallery to see what she means when she says she's trying to create an "avalanche" with materials, ideas, and space ... an avalanche that is perfectly suspended." **SFBG**

www.veronicadejesus.com



MUSIC TY SEGALL

By Kimberly Chun
arts@sfbg.com

"Anything can really fly in a song with me," says garage-rock savant Ty Segall. Fast cars, and ugly attitudes pasted on pretty ladies, anyone? "But I don't like writing songs with the words *girl* or *baby* in them. It's rock 'n' roll, but the bad part of rock 'n' roll is it's been done too much."

Don't get Segall wrong. He may have recently graduated from the University of San Francisco with a degree in media studies, but he's still an avid student of an ear-popping sound. He bashes out the jams, smashes through complacency, and carries a big guitar. "There are too many love songs out there," he continues, "though there are great ones. And I've written songs with *girl* and *baby* in them, but I was a lot younger ..."

The Laguna Beach-bred Segall harks back to the time when rock 'n' roll was a very young man's — not graying boomer's — game. At the tender age of 22, the prolific musicmaker has already established a beachhead in the underground as a go-to, go-anywhere, ultra-prolific talent, whether he's playing with SoCal's Epsilons or his fellow Orange County pals in the SF-based Traditional Fools, going solo as a manic one-man band on vocals, guitar, and kick drum, or pinch-hitting in the Mothballs, the Fresh and Onlys,



or Sic Alps.

It's been a bustling year for Segall, speaking from his SF home on a cool, sunny autumnal weekday. In line with this spring's collegiate graduation, he also graduated from the comforts of a band to sailing solo with his first self-titled full-length on Thee Oh Sees honcho John Dwyer's Castle Face imprint, released late last year. The gooey, reverb-happy, echo-rific document of his one-man-band approach kept one ear on old-school garage grandpappies like the Standells and another on kindred spirits and contemporaries such as the Black Lips.

Snapping at its heels came this summer's second solo LP, *Lemons* (Goner), a blast from Segall's past consisting of old and new tunes he tracked in his bedroom, songs that cried out for a full band treatment. Wringing rockin' poetry out of the very state of speechlessness ("Can't Talk"), Segall synthesizes the blunt-force melodicism of Sic Alps ("Cents"), filtering it through a sensibility fostered on the skate vid soundtracks and classic pop songwriting. **SFBG**

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LARRY GOLDINGS
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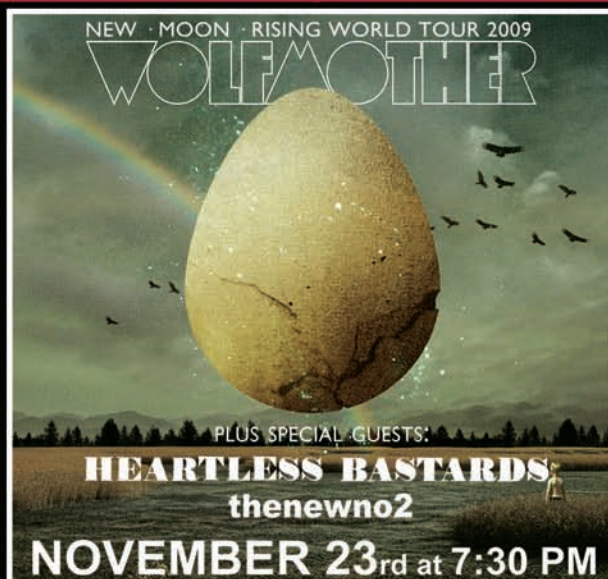


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VISUAL ART LUKE BUTLER

By Matt Sussman
arts@sfbg.com

"It's so hard for me to figure out where it begins and ends with Shatner," comments artist Luke Butler on the man who, arguably, could be called his muse. "He's a genius," Butler continues, "not because he is a great actor, but because he has this unstoppable quality. His vulnerabilities are on the surface for all to see."

Butler has spent a lot of time thinking through what William Shatner reveals and withholds on his most expressive surface: his face. For his Enterprise series — hung as part of "Captain!," his recent solo show at Silverman Gallery — Butler meticulously painted and repainted the freeze-framed countenance of Shatner as Captain Kirk.

Roland Barthes famously rhapsodized over Greta Garbo's face, noting that, at a time when onscreen representations of beauty were changing, her visage "assures the passage from awe to charm." Butler's paintings propose an alternate shift in regard to the uses of pop culture in contemporary art: from something ironic or quotable to a strange, new affective model — especially where masculinity is concerned.

Isolated against their gray backgrounds, devoid of context, Butler's faces invite projection on what's causing the crew of the U.S.S. Enterprise to look so pained, or languorous, or nervous. In space, no one can hear you scream, but Butler is still trying to listen.



Which brings us back to vulnerability. Kirk is described in text on Silverman's site as a "model of vulnerability" — one no doubt enabled by Shatner's borderline-hammy yet entirely committed acting style. "I think vulnerability is a better way for people to be," Butler reflects. "I think that it's the best, most productive form of strength."

It's an observation carried out most fantastically in Butler's collage series "Leaders of Men," also displayed in "Captain!," in which the heads of Cold War politicians appear seamlessly grafted onto the glistening, well-endowed bodies of contemporaneous gay beefcake. While humorously resonating with the recent eroticization of the body politic (think of those shirtless pics of Obama swimming or Putin fishing), Butler's jarring juxtapositions are more than a one-trick sight gag. They offer that most sheltered, scripted, and paranoid of creatures — the politician — the chance to literally let it all hang out.

"It was no big deal to show Saddam Hussein being hung to death. But if his cock had popped out — that would have been a real crisis," Butler explains, expounding on our culture's double standard toward depictions of violence versus male nudity. "It's such an awful contradiction. My collages don't solve this problem, but run into it head on." **SFBG**

www.silverman-gallery.com

PERFORMANCE MONIQUE JENKINSON

By Johnny Ray Huston
johnny@sfbg.com

"It takes a village to make a solo," Monique Jenkinson, a.k.a. Fauxnique, quips over drinks at the Lone Palm, before finding a sequin from her blouse in the peanut jar. She would know: equal to Justin Bond's best endeavors on the stage of Climate Theatre, and complete with a Maria Callas homage as fierce as any by onetime Climate queen Diamanda Galas, her revelatory and inspirational show *Faux Real* deploys Trannyshack-schooled drag, pro athlete caliber dance, and first-person dialogue to mine diamond truths about the relationship between women and gay men. It's on a par with the 1990 film version of Sandra Bernhard's *Without You I'm Nothing*.

If such references send your fagometer off the charts and you've missed *Faux Real*, for shame, child. But if they mean nothing to you, Jenkinson is must-see because of her technical excellence, ability to create beauty, and rare personable flair for drama. These qualities mark her early collaborations with Kevin Clarke in the evidently Nina-mad duo Hagen and Simone, her 2003 win as Fauxnique at the Miss Trannyshack contest, a performance as her teen idol Edie Sedgwick in a L.A. play, her artistic partnership with long-time love and "music librarian" Marc Kate on SilenceFiction's song-video



"Lipstique," and *Faux Real*. "I'll write some, do some movement, see how the writing works with the movement, make some movement around the talking, and figure out the sequencing," says Jenkinson. "I kind of have to move my body to jog my mind."

Does the mind rule the body, or the body rule the mind? I dunno, but from hamstrings to heartstrings, Jenkinson's viscerally refined explorations of that question thrill. She's capable of "finding the breath" in a lipsync with thespian precision that would garner Lypsinka's approval, but she's also capable of singing "This Charming Man" with a pitch-perfect pent-up fervor. She offers a unique kind of proof that drag queenery isn't about dick size.

The latest challenge for this "socially conscious aesthete" is *Luxury Items*, currently at ODC Theater. "I go back to Oscar Wilde a lot, and in his life, he had trouble living within his means," Jenkinson says, discussing its inspiration. "[A recession is] not the time for an 'Oh my god, shoes!' piece, and yet it is. I've always had to make sacrifices for a beautiful thing. You have to know about sacrifice to know true luxury." **SFBG**

www.fauxnique.net

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LIFETIME ACHIEVEMENT EMORY DOUGLAS

By D. Scot Miller
arts@sfbg.com

As a teenager, Emory Douglas was sentenced to 15 months at the Youth Training School in Ontario. It may have been the best thing for him — and the worst thing "the Man" could have done. In the prison printing shop, he discovered a gift for print and collage he would later use as the minister of culture for the Black Panther Party. From 1967 until the party disbanded in the 1980s, his iconic graphic art marked most issues of the newspaper *The Black Panther*.

Douglas brought the militant chic of the Panther image to the masses, using the newspaper to incite the oppressed to action. In the name of expediency and limited resources, he developed collage tricks to maximize his passionate message. His back-page posters emphasized the Panthers' community programs, like free breakfast for children, clinics, schools, and arts events. His works presented the struggle with a mixture of empathy and outrage — sometimes direct, sometimes allegorical — that remains innovative and contemporary amid today's high-tech standards.

In a 1968 salvo called "Position Paper No. 1 on Revolutionary Art," Douglas states: "Revolutionary art is learned in the ghetto from the pig cops on the beat, demagogue politicians, and avaricious businessmen. Not in the schools of fine art. The Revolutionary artist...hears the sounds of footsteps of black people trampling the ghetto streets and translates them into pictures of slow revolts against the slave masters, stomping them in their brains with bullets, that we can have power and freedom to determine the destiny of our community and help to build our world." For 33 years Douglas has stood by these words, working toward a better world for the people.

When Rizzoli published a compendium of Douglas's posters, broadsheets, and fliers in 2007, a new generation became familiar with the causes of solidarity, liberation, and self-determination he holds dear. He has since had large-scale shows at sites such as L.A.'s Museum of Contemporary Art, while his commitment to social change has led to exhibitions and speaking engagements at Oakland's New Black World and the sorely-missed Babylon Falling in San Francisco. His interpretation of Toni Morrison's *Bluest Eye* for last year's "Banned and Recovered" show at San Francisco Center of the Book was one of the standout pieces of 2008.

Douglas' work captures the tragedy and triumph of the disenfranchised, impoverished, and fed up; an eternal struggle against those blessed with power but who abuse it. Much like the works of Goya and the words of Hugo, his contribution to that struggle remains immeasurable — not just for what he has created, but for the people he will empower for generations to come. **SFBG**

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FRIDAY NIGHTS

at the de Young

November 6

From 5–8:45pm with free programs and live music. Enjoy cocktails and an evening menu in the Café. Regular admission applies to visit the galleries.

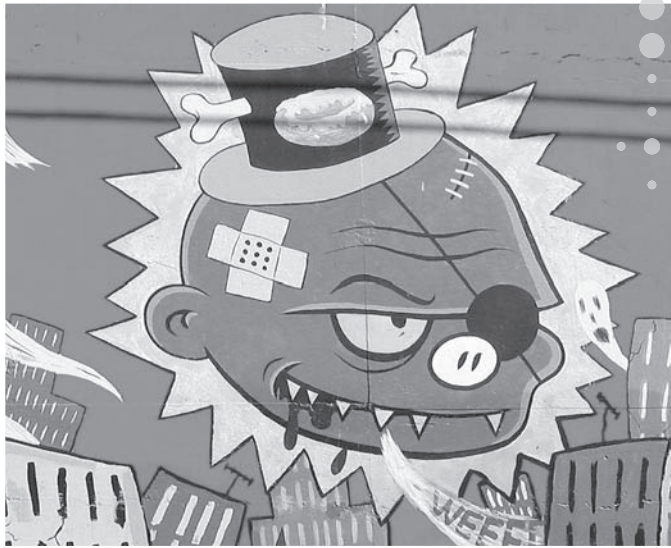


Image: Street Art San Francisco: Mission Muralismo book cover (detail)

VIEW the special exhibition **Tutankhamun and the Golden Age of the Pharaohs**. This exhibition presents 130 important objects including 50 from the tomb of King Tut and exhibition places the boy king in a larger context through an additional 80 objects from the tombs of his ancestors.

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CELEBRATE the release of **Street Art San Francisco: Mission Muralismo** edited by **Annice Jacoby** with many of the featured artists, photographers and writers. Enjoy projections of thousands of archival and current Mission murals, including a ten-year span of the deAppropriation wall.

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Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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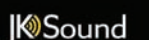
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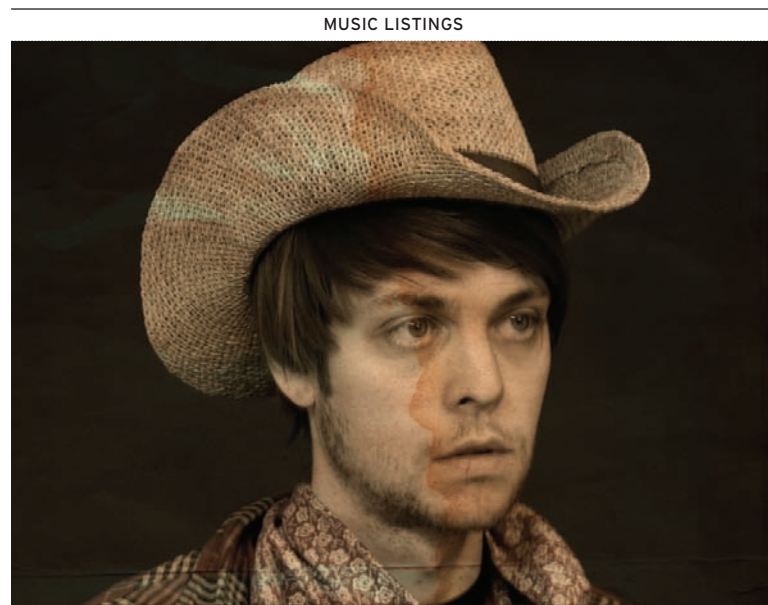
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WEDNESDAY 4

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Black Whales, Harbours with Heather Marie Thee Parkside. 8pm, \$7.
Can't Find a Villain, Custo, Audiodub, Monbon, My Pet Monster Elbo Room. 9pm, \$8.
Evangelicals, Holiday Shores, Fake Your Own Death Hemlock Tavern. 9pm, \$8.
Grooming the Crow, Vagabondage, T & A El Rio. 8pm, \$5.
Housecoat Project, Eva Jay Fortune, Ol' Cheeky Bastards, Yes Gos Hotel Utah. 8:30pm, \$6.
If Your Hands Were Metal That Would Mean Something, Lee Koch, Timmy Curran Café du Nord. 8:30pm, \$12.
Lights, Stars of Track and Field, Mick Leonardi Bottom of the Hill. 9pm, \$10.
Little Dragon, Nite Jewel Independent. 9pm, \$20.
Pete and J, Allofasudden Red Devil Lounge. 8pm, \$8-10.
Jimmy Thackery Biscuits and Blues. 8pm, \$18.
White Rabbits, Local Natives, Glass Ghost Slim's. 8pm, \$15.

BAY AREA

Puscifer, Uncle Scratch's Gospel Revival Fox Theater. 8pm, \$39.50-79.50.

JAZZ/NEW MUSIC

"B3 Wednesdays" Coda. 9pm, \$7. With Colin Brown Band.
Backyard Alchemy: Jesús Diaz, Scott Amendola, Jaz Sawyer Great American Music Hall. 8pm, \$20.
"Jazz Mafia Wednesdays" Yoshi's San Francisco. 10:30pm, \$14. With Shotgun Wedding Symphony.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
Marcus Shelby Jazz Jam Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.
Muziki Roberson and the Go Ensemble Yoshi's San Francisco. 8pm, \$14.
Tin Cup Serenade Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7pm, free.
Trio 3 Swedish American Hall (upstairs from Café du Nord). 7:30pm, \$35.

FOLK/WORLD/COUNTRY

Bluegrass Country Jam Plough and Stars. 9pm.
Freddie Clarke Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8pm; \$12.
Gaucha, Michael Abraham Jazz Session Amnesia. 8pm, free.
Meklit Hadero El Valenciano, 1153 Valencia, SF; (415) 425-3604. 9pm, \$7.
Jason Movrich Blarney Stone, 5625 Geary, SF; (415) 386-9914. 9pm, free.

DANCE CLUBS

Afreaka! Attic, 3336 24th St; souljazz45@gmail.com. 10pm, free. Psychedelic beats from Brazil, Turkey, India, Africa, and across the globe with MAKossa.
Booty Call Q-Bar, 456 Castro; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Hands Down! Bar on Church. 9pm, free. With DJs Claksaarb, Mykill, and guests spinning indie, electro, house, and bangers.
Hump Night Elbo Room. 9pm, \$5. The week's half over - bump it out at Hump Night!
Jam Wednesday Infusion Lounge. 10pm, free. DJ Slick Dee.
Qoöl 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Magic Booty Snacks Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 8pm. With Planet Booty, Sweet Snacks, and magician Brad C. Barton.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.
Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize Il Pirata, 2007 16th St.; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 5

ROCK/BLUES/HIP-HOP

"Alternative Tentacles 30th Anniversary Incest-A-Thon" Great American Music Hall. 8pm, \$22. With Jello Biafra and the Guantanamo School of Medicine, Citizen Fish, Star Fucking Hipsters, and MIA.
Mickey Avalon, Beardo, Ke\$ha Slim's. 9pm, \$26.
Blues Control, Hank IV, Celine Dion Hemlock Tavern. 9:30pm, \$7.
Hanson, Hello goodbye, Steel Train, Sherwood Regency Ballroom. 6:30pm, \$30.
Mat Kearney, Vedera Fillmore. 8pm, \$22.50.
Mum, Sin Fang Bous Independent. 8pm, \$23.
New American Mob, Inferno of Joy, Disciples, High and Tight Annie's Social Club. 8pm, \$8.
Port O'Brien Bottom of the Hill. 9pm, \$12.
Tainted Love Red Devil Lounge. 8pm, \$15.
Tempo No Tempo, Maus Haus, Man/Miracle Rickshaw Stop. 8pm, \$10.
White Cloud, Happy Hollows, Grand Lake Thee Parkside. 9pm, \$6.

BAY AREA

Puscifer, Uncle Scratch's Gospel Revival Fox Theater. 8pm, \$39.50-79.50.

JAZZ/NEW MUSIC

Kenny Brooks Coda. 9pm, \$7.
Nick Culp Revolution Café, 3248 22nd St, SF;

(415) 642-0474. 8:45pm, free.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 7:30pm, free.

Pete Escovedo and the Latin Jazz Orchestra Yoshi's San Francisco. 8 and 10pm, \$26.

Laurent Fourgo Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7:30pm, free.

"Full Moon Concert Series: Mourning Moon" Luggage Store Gallery, 1007 Market, SF; www.luggagestoregallery.org. 8pm, \$6-10. With Andrew Raffo Dewar.

Marlina Teich Trio Brickhouse, 426 Brannan, SF; (415) 820-1595. 7-10pm, free.

Kat Parra Jewish Library, 1835 Ellis, SF; (415) 567-3327. 7pm, free.

Mark Robinson Shanghai 1930. 7pm, free.

Esperanza Spalding Palace of Fine Arts Theatre, 3301 Lyon, SF; www.sfjazz.org. 7:30pm, \$20-37.

Stompy Jones Top of the Mark. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

Ashleigh Flynn, Alden, Ruth Gerson, Heather Combs Hotel Utah. 9pm, \$8.

Flamenco Thursdays Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8pm, 9:30pm; \$12.

Greensky Bluegrass Mission Rock. 10pm, \$8-10.

Shannon Céilí Band Plough and Stars. 9pm.

Snakeflower II, Becky Lee, Earthmen and Strangers, Ignor Rot Amnesia. 9pm, \$7. Those Darn Accordions, Big Lou's Polka Casserole, Bella Ciao with Tom Torriglia Café du Nord. 8pm, \$12.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-6. DJs Pleasuremaker, Señor Oz, J Elrod, B Lee, and

special guest Natural Self spin Afrobeat, Tropicália, electro, samba, and funk.

Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.

Club Jammies Edinburgh Castle. 10pm, free. DJs EBERrad and White Mice spinning reggae, punk, dub, and post punk.

Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris, MAKossa, and rotating guest DJs spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.

Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.

Holy Thursday Underground SF. 10pm, \$5. Bay Area electronic hip hop producers showcase

their cutting edge styles monthly.

Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.

Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.

Lacquer Beauty Bar. 10pm-2am, free. DJs Mario Muse and Miss Margo bring the electro.

Mestiza Bollywood Café, 3376 19th St., SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.

Popscene 330 Rich. 10pm, \$10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.

Represent Icon Lounge. 10pm, \$5. With Resident DJ Ren the Vinyl Archaeologist and guest. **Rock Candy** Stud. 9pm-2am, \$5.

Luscious Lucy Lipps hosts this electro-punk-

pop party with music by ReXick.

Solid Club Six. 9pm, \$5. With resident DJ Daddy Rolo and rotating DJs Mpenzi, Shortkut, Polo Mo'qz and Fuze spinning roots, reggae, and dancehall.

Studio SF Triple Crown. 9pm, \$5. Keeping the Disco vibe alive with authentic 70's, 80's, and current disco with DJs White Girl Lust, Ken Vulsion, and Sergio.

FRIDAY 6

ROCK/BLUES/HIP-HOP

▶ **"Alternative Tentacles 30th Anniversary Incest-A-Thon"** Great American Music Hall. 8pm, \$22. With Jello Biafra and the

CONTINUES ON PAGE 36 »

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THU NOV 5	USF COLLEGE KARAOKE 9pm
FRI NOV 6	FOG CITY SWAMPERS (SOUTHERN ROCK) 9:30pm
SAT NOV 7	THE NEXT BIG THING 10pm
SUN NOV 8	NFL SUNDAY TICKET ALL GAMES ALL DAY FULL KITCHEN 9am
MON NOV 9	MONDAY NIGHT FOOTBALL \$3 PINTS
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WED 4
10:30pm, FREE
MICHAEL ABRAHAM
JAZZ SESSION

9pm, \$7
THU 5
SNAKEFLOWER II
Becky Lee, Earthmen & Strangers,
Ignor Rot, Dead Westerns

7-9pm, FREE
ROB REICH (PIANO) &
CRAIG VENTRESCO (GUITAR)

FRI 6
10pm, \$5
HELLA TIGHT

10 p.m., \$5
SAT 7
MOPED
Live electronica, odd 80's & DJs

9pm, \$7-10
SUN 8
ASH REITER
Helen Renaut

8:30pm, FREE
MON 9
Bluegrass Mondays w/
TOSHIO HIRANO

7pm, FREE
RED LIGHT OPEN MIC

9pm, FREE
TUE 10
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—San Francisco Chronicle

<p>tonight! Wed, November 4 (8pm, Early Show) MUZIKI ROBERSON & THE GO ENSEMBLE</p> <p>tonight! Wed, November 4 (10:30pm, Late Show) Jazz Mafia Presents SHOTGUN WEDDING HIP-HOP WEDDING</p> <p>this weekend! Thurs, Fri, Sat, Sun November 5, 6, 7, 8 PETE ESCOVEDO & THE LATIN JAZZ ORCHESTRA featuring JUAN ESCOVEDO PETER MICHAEL ESCOVEDO & SHEILA E</p> <p>next week! Mon, November 9 (2 sets) AMIRI BARAKA with THE HOWARD WILEY TRIO</p> <p>next week! Tues, November 10 Native Heritage Month Celebration! LOUIS-VIRIE BLANCHE & Constant Creation featuring ERNEST RANGLIN Randy Masters, James 'Bird' Loveless, Art Jiron</p> <p>Wed, November 11 Yoshi's Debut! LEON RUSSELL</p> <p>Thurs, November 12 (8pm, Early Show) CELIA MALHEIROS TRIO with Thomas Clausen, Carlos Malta</p> <p>Thurs, November 12 (10pm, Late Show) SHAYNA STEELE I'll Be Anything - CD Release</p> <p>Fri, Sat, Sun, November 13, 14, 15 A Rare Appearance! STEVE GADD & FRIENDS featuring Joey DeFrancesco Ronnie Cuber, Paul Bollenback</p> <p>Late Night Live! Every Tuesday 9:30pm - late, \$5 Cover</p>	<p>Wed, November 4 tonight! RACHEL EFRON</p> <p>Thurs, November 5 tomorrow! CHRIS CAIN</p> <p>Fri, Sat, Sun, November 6, 7, 8 Yoshi's Debut! JEAN-LUC PONTY this weekend!</p> <p>Mon, November 9 next week! Fountain Project Foundation presents CURE THE BLUES featuring LLOYD GREGORY and WENDY DEWITT</p> <p>Tues, November 10 next week! PEPITO GOMEZ</p> <p>Wed, Thurs, November 11, 12 A Tribute to Bay Area Legend DONALD BAILEY featuring Charles McPherson, Bruce Forman Chester Smith, Donald Bailey and more!</p> <p>Fri, Sat, Sun, November 13, 14, 15 KENNY LATTIMORE & CHANTÉ MOORE</p> <p>Mon, November 16 JAZZ SCHOOL STUDIO BANDS KEITH JOHNSON (Director)</p> <p>Tues, November 17 KALIL WILSON & THE DAN MARSCHAK TRIO</p> <p>Wed, November 18 FRED HERSCH (solo piano)</p> <p>Thurs, November 19 MITCH WOODS' BOOGIE WOOGIE BLOWOUT featuring PINETOP PERKINS plus Steve Lucky, Mitch Woods, and Caroline Dahl</p>
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FRI/6 ROCK/BLUES/HIP-HOP

CONT>>

Guantanamo School of Medicine, Ludicra, Munly and the Lupericalians, and Knights of the New Crusade.
Battlehooch, Ghost and the City, Picture Atlantic Bottom of the Hill. 10pm, \$12.
Miles Benjamin, Anthony Robinson, These United States Hotel Utah. 9pm, \$10.
Bravery, Howling Bells Warfield. 9pm, \$27.
Devo, Reggie Watts Regency Ballroom. 9pm, \$40-75. Performing *Q: Are We Not Men? A: We Are Devo*.
Dinosaur Jr., Lou Barlow, Violent Soho Fillmore. 9pm, \$30.
Disgust of Us, Pidgeon, Moggs Sub-mission

Gallery, 2183 Mission, SF; www.disgustofus.com. 8pm, \$8.
Hallelujah the Hill, Mist and Mast, Pancho-san Hemlock Tavern. 9:30pm, \$7.
Mark Hummel and Rusty Zinn Biscuits and Blues. 8 and 10pm, \$20.
Langhorne Slim, Dawes Independent. 9pm, \$15.
DJ Lebowitz Madrone Art Bar. 6-9pm, free.
Kally Price Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.
"Revival Tour" Slim's. 8pm, \$15. With Chuck Ragan, Jim Ward, Frank Turner, Konrad, Joey Cape, Audra Mae, and Anderson Family Bluegrass. 8pm, \$15.
Stung, Darkwave Café du Nord. 9:30pm, \$12.
Tarran the Sailor and the Ancient Rugged Revival Elbo Room. 10pm, \$10-15. Five and Diamond's two-year anniversary party.

TrEas Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm.
Venetian Snare, Wisp, Nero's Day at Disneyland DNA Lounge. 9pm, \$20.
Walken, One Hundred Suns, Frontside Five, Floating Goat Annie's Social Club. 9:30pm, \$7.

BAY AREA
Dropkick Murphys, Youth Brigade, Flatliners, Insurgence Fox Theater. 7:30pm, \$25.50-29.50.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli

Square, 891 Beach, SF; (415) 771-6800. 8pm, free.
Pete Escovedo and the Latin Jazz Orchestra Yoshi's San Francisco. 8 and 10pm, \$28.
Lucid Lovers Rex Hotel, 562 Sutter, SF; (415) 433-4434. 6-8pm.
Marcus Shelby Jazz Orchestra Coda. 10pm, \$12.
Pat Martino Quartet featuring **Tony Monaco, Larry Goldings Trio** Palace of Fine Arts Theatre, 3301 Lyon, SF; www.sfjazz.org. 8pm, \$25-65.
Terry Disley Experience Shanghai 1930. 7:30pm, free.

FOLK/WORLD/COUNTRY

Cuban Nights Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8:30pm, \$15. With Fito Reinoso.
George Lammam Ensemble Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 10:30pm.
Hasmik Harutyunyan, Kitka St. Gregory Nyssen Episcopal Church, 500 DeHaro, SF; (415) 255-8100. 8pm, \$15-25.
Rob Reich and Craig Ventresco Amnesia. 7pm, free.
Whiskey Richards Plough and Stars. 9pm.

DANCE CLUBS

Activate! Lookout, 3600 16th St; (415) 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.
Audion, Dinky Mighty. 9pm, \$15. Spinning an electronic light show.
Bar on Church 9pm. Rotating DJs Zax, Zhaldee, and Nuxx.
Prismatic Anniversary Temple. 10pm, \$10. With DJs Colette, Andrew Phelan, George Cochrane, and more spinning house, deep house, and hip hop.
Deathtripp Thee Parkside. 9pm, \$5. Green and Wood spin coldwave, deathrock, post-punk, doom, and more.
Deep End 222 Hyde, 222 Hyde, SF; (415) 345-8222. 9pm, \$10. With DJs Keith Kemp, Dub U,

DJG, and more spinning dubstep and techno.
Exhale, Fridays Project One Gallery, 251 Rhode Island; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Fat Stack Fridays Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs Romanowski, B-Love, Tomas, Toph One, and Vinnie Esparza.
Gay Asian Paradise Club Eight, 1151 Folsom, SF; www.eightsf.com. 9pm, \$8. Featuring two dance floors playing dance and hip hop, smoking patio, and 2 for 1 drinks before 10pm.
Hella Tight Amnesia. 10pm, \$5.
Look Out Weekend Bambuddha Lounge. 4pm, free. Drink specials, food menu and resident DJs White Girl Lust, Swayzee, Philie Ocean, and more.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Popscore vs. Tricycle Records Rickshaw Stop. 10pm, \$12-15. With Acid Girls, Jokers of the Scene, Frail, and Silver Swans.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Strangelove: tribute to NIN Cat Club. 9pm, \$6. DJs Tomas Diablo, Joe Radio, Unit 77, and more spinning goth and industrial.
Upper Playground and Sonic Living Happy Hour Laszlo. 6-9pm, free. Resident DJs Amplive and Tourist with special guests. Drink specials and giveaways.
Whateva Mezzanine. 9pm, \$20. With DJs Marc Ashken, Eric Sebastian, and Worthy.

SATURDAY 7

ROCK/BLUES/HIP-HOP

"Alternative Tentacles 30th Anniversary Incest-A-Thon" Great American Music Hall. 8pm, \$22. With Jello Biafra and the

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NOVEMBER 12-15

Colette Eloï
Sri Susilowati
CONTRA-TIEMPO
Opal Palmer Adisa

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Wang Fei
Prumsodun Ok
Devendra Sharma
KUNST-STOFF,
Catherine Clambaneva,
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EMILY BONN
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THURSDAY NOVEMBER 5TH
NEW AMERICAN MOB
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INFERNO OF JOY
THE DISCIPLES
(MEMBERS OF FANG)
HIGH & TIGHT
DOORS 8:00PM / \$8 ADMISSION

FRIDAY NOVEMBER 6TH
ALCOHOLCAUST PRESENTS
WALKEN (RECORD RELEASE)
ONE HUNDRED SUNS
FRONTSIDE FIVE
FLOATING GOAT
+ PUNK ROCK-N-SCHLOCK BACKROOM KARAOKE
DOORS 8:30PM / \$7 ADMISSION

SATURDAY NOVEMBER 7TH
LOS DRYHEAVERS
GET DEAD!
STAGGER & FALL
+ PUNK ROCK-N-SCHLOCK BACKROOM KARAOKE
DOORS 9:00PM / \$8 ADMISSION

TUESDAY NOVEMBER 10TH
OPEN MIC COMEDY IN THE BACKROOM
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7PM-9PM / NO COVER

TUESDAY NOVEMBER 10TH
DRUNKEN MONKEY LOUNGE
W/ GUEST DJ REYKAG66
(DEATH VALLEY HIGH)
+ PUNK ROCK-N-SCHLOCK BACKROOM KARAOKE
(FREE POOL / SHOT SPECIALS / \$1 HAMM'S)
9PM-2AM / NO COVER

COMING SOON:
11/11- BARBARY COAST BURLESQUE
11/12- DISTANCE FROM SHELTER
11/13- PSYCHOLOGY OF GENOCIDE (MATINEE)
11/14- CRIMSON IVY, CYNICAL MASS

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Guantanamo School of Medicine, Alice Donut, Victims Family, and Burning Image.

Browntown West, Starlene, DJ Tony Bottom of the Hill. 2pm, \$15.

Chali 2na, Gift of Gab, Mr. Lif Independent. 9pm, \$20. Hosted by Lyrics Born.

Devo, Reggie Watts Regency Ballroom. 9pm, \$40-75. Performing *Freedom of Choice*.

Los Dryheavers, Get Dead!, Stagger and Fall Annie's Social Club. 9pm, \$8.

Entertainment, Blesure Grave, Entropy Density Kimo's. 10pm, \$6.

“Fog Rising” Broadway Studios. 2pm, \$15. With Witch, Saviours, Assemble Head in Sunburst Sound, Red Fang, Night Horse, and more.

Greasetraps Boom Boom Room. 10pm, \$10.

Will Hoge, Paul Freeman Café du Nord. 7:30pm, \$12.

Low Red Land, Ketman, Wandas, Cannons

and Clouds Thee Parkside. 9pm, \$7.

Mantles, Finches, Little Wings Hemlock Tavern. 9:30pm, \$8.

Mister Loveless, Downer Party, Holy Rolling Empire Bottom of the Hill. 10pm, \$10.

Moped Amnesia. 10pm.

Serena Ryder, Eoin Harrington Hard Rock Café San Francisco, Pier 39, SF; (415) 956-2013. 7pm, \$10.

Shants, Caleb Nichols House of Shields. 9pm, \$5.

Sista Monica Biscuits and Blues. 8 and 10pm, \$20.

Still Flyin', Yellow Fever, Nodzzz Café du Nord. 10:30pm, \$10.

Sweedish, Mr. Mime, Anaura Hotel Utah. 9pm, \$10.

Tyrone Wells, Stephen Kellogg and the Sixers, Matt Hires Slim's. 8:30pm, \$18.

JAZZ/NEW MUSIC

Alphabet Soup Coda. 10pm, \$10.

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.

Pete Escovedo and the Latin Jazz Orchestra Yoshi's San Francisco. 8 and 10pm, \$28.

Savion Glover Palace of Fine Arts Theatre, 3301 Lyon, SF; www.sfjazz.org. 7 and 9:30pm, \$30-75.

John Kalleen Group Shanghai 1930. 7:30pm, free.

Milton Nascimento Nob Hill Masonic Center, 1111 California, SF; www.sfjazz.org. 8pm, \$25-75.

Ricardo Scales Top of the Mark. 9pm, \$15.

Sara Tavares Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 8pm, \$25-65.

Patrick Wolf Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.

FOLK/WORLD/COUNTRY

“Abolitionists in the Round: A Benefit for the International Justice Mission” Elbo Room. 6-9pm, \$15. With David Greco, Rick Hardin, Matt Langlois, Jane Lui, and more.

African Dance and Drum Festival African American Art and Culture Complex, 762 Fulton, SF; (415) 378-4413. 9pm, \$25.

Bluegrass Bonanza Plough and Stars. 9pm.

Carnaval Del Sur Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8pm, \$15. Live Flamenco music and dance.

Earthquake Kitchen Red Poppy Art House.

8pm, \$10-15.

Freddy Nunez Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.

Debaser Knockout. 11pm, \$5. Wear your flannel and get in free before 11pm to this party, where DJ Jamie Jams and Emdee play alternative hits from the 1990s.

Everlasting Bass 330 Ritch. 10pm, \$5-10. Bay Area Sistah Sound presents this party, with DJs Zita and Pam the Funkstress spinning hip-hop, soul, funk, reggae, dancehall, and club classics.

Fire Corner Koko Cocktails, 1060 Geary; 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival

CONTINUES ON PAGE 38 »

WHEN I *Read* ABOUT
THE EVILS OF *Drinking*,
I GAVE UP *Reading*.
—Henny Youngman



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Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synth-pop with Decay, Joe Radio, Melting Girl, Miz Margo, and Lexor.

Going Steady Dalva. 10pm, free. DJs Amy and Troy spinning 60's girl groups, soul, garage, and more.

King of Beats Tunnel Top. 10pm. DJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 90's hip hop, and more.

Krazy for Karaoke Happy Hour Knockout. 5-9pm, free. Belt 'em out with host Deadbeat.

Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.



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Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 10

ROCK/BLUES/HIP-HOP

Earthmen and Strangers, Nectarine Pie, Becky Lee and Drunkfoot Hemlock Tavern. 9pm, \$6.

Fat Tuesday Band Biscuits and Blues. 8pm, \$15. fun., Dusty Rhodes and the River Band, AB and the Sea Bottom of the Hill. 8pm, \$12.

Game Rebellion, CU Next Weekend Elbo Room. 9pm, \$7.

Imogen Heap Fillmore. 8pm, \$25.

Over the Rhine, Katie Herzig Great American Music Hall. 8pm, \$25.

Paramore, Paper Route, Swellers Warfield. 7:30pm, \$32.

Parson Redheads, Blank Tapes, Monahans Hotel Utah. 9pm, \$6.

Emily Wells, Simple Citizens Café du Nord. 7:30pm, \$10.

Wild Thing, Kim Phuc, Ruleta Rusa Knockout. 10pm, free.

Saul Williams, American Fangs Independent. 8pm, \$20.

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WEDNESDAY NOVEMBER 4TH 8PM | \$10
(ALSO APPEARING WEDNESDAY NOVEMBER 11TH)



SATURDAY NOVEMBER 7TH 8PM | \$10



SUNDAY NOVEMBER 8TH 8PM | \$10



THURSDAY NOVEMBER 12TH 8PM | \$10



FRIDAY NOVEMBER 13TH 9PM | \$12



SATURDAY NOVEMBER 14TH 9PM | \$25



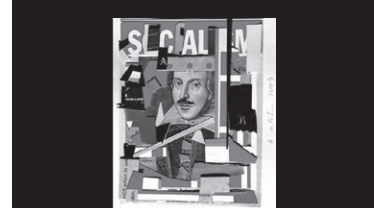
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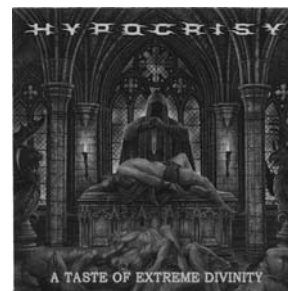
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<p>FRI Nov 6 9:30pm, \$7</p>	<p>HALLELUJAH THE HILLS (Misra) Mist & Mast Pancho-san</p>
<p>SAT Nov 7 9:30pm, \$8</p>	<p>THE FINCHES Little Wings The Mantles</p>
<p>SUN Nov 8 9pm, \$7</p>	<p>PANTHER (Kill Rock Stars) Death Sentence: Panda! Shakes Gown</p>
<p>MON Nov 9 10pm, FREE</p>	<p>PUNK ROCK SIDESHOW w/ DJ Tragic & Duchess of Hazard</p>
<p>TUE Nov 10 9pm, \$6</p>	<p>EARTHMEN & STRANGERS Nectarine Pie Becky Lee & Drunkfoot</p>
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Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THEATER

OPENING

Beautiful Thing New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$22-40. Previews Fri/6-Sat/7 and Nov 11-13, 8pm; Sun/8, 2pm. Opens Nov 14, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Jan 3. New Conservatory Theatre Center performs Jonathan Harvey's story of romance between two London teens.

A Body of Water Exit Theatre, 156 Eddy; 1-800-838-3006. \$18-24. Opens Fri/6, 8pm. Runs Fri-Sat, 8pm; Sun, 7pm. Through Nov 22. A man and a woman wake up not knowing who they are in Lee Blessing's comic drama.

Stories High XI Climate Theater, 285 Ninth St; www.brownpapertickets.com. \$15-20. Opens Thurs/5, 8pm. Runs Thurs-Sat, 8pm. Through Nov 21. Bindlestiff Studios presents new works culled from its Stories High workshop series.

Tings Dey Happen Marines Memorial Theater, 609 Sutter; 771-6900, www.marinesmemorialtheatre.com. \$35-45. Opens Thurs/5, 8pm. Check website for schedule. Through Nov 29. Dan Hoyle's solo show about his year studying the West African oil frontier returns for a limited run.

BAY AREA

Large Animal Games La Val's Subterranean, 1834 Euclid, Berk; www.impacttheatre.com. \$10-20. Previews Thurs/5-Fri/6, 8pm. Opens Sat/7, 8pm. Runs Thurs-Sat, 8pm (no show Nov 26). Through Dec 12. Impact Theatre presents Steve Yockey's relationship drama.

ONGOING

Barbarella Stage Werx, 533 Sutter; www.stagewerx.org. \$20-\$25. Thurs/5-Sat/7, 8pm. From the producers of this year's smash hit *Stale Magnolias* comes another trio of deadly B-movies brought to life by an intrepid acting ensemble.

Destry Rides Again Eureka Theatre, 215 Jackson; www.42ndstreetmoon.org. \$34-44. Wed, 7pm; Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm. Through Nov 15. 42nd Street Moon presents this classic western musical starring Connie Champagne.

East 14th Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$20-35. Fri, 9pm; Sat, 8:30pm. Through Nov 14. Don Reed's solo play, making its local premiere at the Marsh after an acclaimed New York run, is truly a welcome homecoming twice over. It returns the Bay Area native to the place of his vibrant, physically dynamic, consistently hilarious coming-of-age story, set in 1970s Oakland between two poles of East 14th Street's African American neighborhood: one defined by his mother's strict as-whoooping home, dominated by his uptight Jehovah's Witness stepfather; the other by his biological father's madcap but utterly non-judgmental party house. The latter—shared by two stepbrothers, one a player and the other flamboyantly gay, under a pimped-out, bighearted patriarch whose only rule is “be yourself”—becomes the teenage Reed's refuge from a boyhood bereft of Christmas and filled with weekend door-to-door proselytizing. Still, much about the facts of life in the ghetto initially eludes the hormonal and naïve young Reed, including his own flamboyant, ever-flush father's occupation: “I just thought he was really into hats.” But dad—along with each of the characters Reed deftly incarnates in this very engaging, loving but never hokey tribute—has something to teach the talented kid whose excel-

STAGE LISTINGS



New Conservatory Theatre Center's production of *Beautiful Thing* begins previews Fri/6.

lence in speech and writing at school marked him out, correctly, as a future “somebody.” (Avila) **First Day of School** SF Playhouse, 533 Sutter; www.sfplayhouse.org. \$40. Wed/4-Sat/7, 8pm (also Sat/7, 3pm). Good sex comedy should surprise you with how long it can keep its premise up and satisfying. By that measure, Billy Aronson's new farce, *First Day of School*, is a humdinger. But it gets A's in other departments too, like playing well with others, and having something interesting to say when the panting stops. SF Playhouse's world premiere packs a very solid, comically lithesome bunch of actors on its intimate middle-class, middle age, middle school sofa, where unexpectedly open-minded married couple Susan (Zehra Berkman) and David (Bill English) have forthrightly invited some fellow parents home for some “other people” action on the first day of school—the only calendar day not completely scheduled, managed, harried and over-determined in anyone's modern suburban calendar. Susan has asked Peter (Jackson Davis), instantly reducing him to a quivering bowl of horny and guilt-laden jello, while good-natured hubby David has coaxed an equally neurotic lawyer-mom, Alice (Stacy Ross), over to his son's room down the hall. David is temporarily flummoxed, however, by the social challenge of having his first choice, the vivaciously self-righteous Kim (Marcia Pizzo), change her mind and show up after all. Parents today... It's all winningly helmed by Chris Smith, whose last effort with SF Playhouse, *Abraham Lincoln's Big Gay Dance Party*, was another world premiere with inspiration extending well beyond the title. (Avila)

The Future Project: Sunday Will Come Intersection for the Arts, 446 Valencia; 626-2787 x109, www.theintersection.org. \$15-25. Thurs/5-Sat/7, 8pm. A young couple (Erika Chong Shuch, Sean San Jose) struggle with the implications of their goldfish's imminent demise in this first-time collaboration between Campo Santo and Erika Shuch Performance Project (ESP), both resident companies at Intersection for the Arts. The comical situation elaborates a theme woven into Shuch's recent and more sprawling *After All* at Yerba Buena Center for the Arts, and is basis for some striking movement, tentative yet searching dialogue (courtesy the performers and playwrights Philip Kan Gotanda and Octavio Solis), and intermittent song (in glancing accompaniment and counterpoint from musician-composer Denizen Kane)—all exploring the ways the future figures in our personal and social development, including our sense of mortality, our capacity for empathy, and the way we figure both present and past. This gives rise to, among other things, some evocative, tightly choreographed passages around a kitchen table (actor San José proving a fluid, engaging match to dancer-choreographer Shuch), playful humor and, at worst, a bit of easy sentiment. There are memorable moments, but the repetitive goldfish-bowl nature of the 60-minute piece—including its dramatic oscillations and its specific catalog of gestures—begins to wear thin, even as a theme, while the musical and dramatic component provided by Kane never feels completely integrated. (Avila)

Ghosts of the River BRAVA Theater Center, 2781 24th St; 641-7657, www.brava.org. \$20-25. Wed/4-Sat/7, 8pm; Sun/8, 2pm. ShadowLight Productions announces the world premiere of this multidisciplinary shadow theatre work tackling the subject of the US/Mexico border. **Goldfish** Magic Theatre, Bldg D, Fort Mason Ctr; 441-8822, www.magictheatre.org. \$25-45. Thurs/5, 8pm; Fri/6, 6:30pm; Sun/8, 2:30pm.

Magic Theatre's 43rd season opens with the sporadically effective comedy-drama *Goldfish*, first of two back-to-back plays from John Kolvenbach, whose companion-piece, *Mrs. Whitney*, runs with *Goldfish* in repertory beginning October 21. Under direction of Magic's Loretta Greco, *Goldfish*'s first hour zips through the story of a smart but awkward young man (Andrew Pastides) with working-class roots who makes it into an ivy league university only by assuming a precociously parental role vis-à-vis his relatively young but troubled single father (Rod Gnapp), hobbled by a serious gambling addiction. In school, his hermetic study habits attract the attention of an attractive but equally oddball peer (Anna Bullard), whose mother, Mrs. Whitney (Patricia Hodges)—emphasis on wit—is herself a single parent, embittered in love, and ever ready with a scathing mid-morning cigarette-and-cocktail remark. The young couple seeks success where their parents so clearly failed, but their parental relationships get in the way. The majority of this plot unfolds pretty tediously, with the artificial tonalities, breezy pacing and rimshot blackouts of a sitcom. But then something interesting starts to happen: The son and father grow deeper and more intriguing—aided in no small way by two very fine performances from Gnapp and Pastides. It's not even too little too late, since one leaves moved rather than exhausted, and genuinely curious to see what will happen with *Mrs. Whitney*. (Avila)

I Prefer Fur Off-Market Theatre, 965 Mission; www.brownpapertickets.com. \$15. Sun, 6pm. Through Nov 15. In Sylvie's world, depression is just an unpleasantly clinical term for what she describes as “feline behavior,” including her love of napping and her habit of invisibility. Trapped by circumstance in a strange relationship by a man for whom language comes less than habitually, Sylvie develops a crush on her kitty—no, not the erotica magazine kind—but on her real life marmalade cat, Buttercup. Together they develop a fondness for pet talk radio, Italian sausages, and the crotchety next door neighbor, while Sven, her linguistically-challenged human mate is out bread-winning. It's an odd little tale, and Victoria Doggett's solo storytelling is fluid and free of hesitation. Her accordion-playing adds more than just musical texture, but an entire soundscape of suitcases falling down stairs, knocks on doors, creaking bedsprings, and overturned pet food displays. A thread of darkness winds through the narrative, which makes the lurking violence less shocking when it finally takes the stage, but no less climactic. A languid, mostly cautionary fable about the obsessive nature of love—not to mention a unique spin on the term “crazy cat lady.” (Gluckstern)

Loveland The Marsh, 1074 Valencia; 826-5750, www.themarsh.org. \$15-\$50. Thurs, 8pm; Sat, 5pm. Through Nov 14. Los Angeles-based writer-performer Ann Randolph returns to the Marsh with a new solo play partly developed during last year's Marsh run of her memorable Squeeze Box. Randolph plays loner Frannie Potts, a rambunctious, cranky and libidinous individual of decidedly odd mien, who is flying back home to Ohio after the death of her beloved mother. The flight is occasion for Frannie's own flights of memory, exotic behavior in the aisle, and unabashed advances toward the flight deck brought on by the seductively confident strains of the captain's commentary. The singular personality and mother-daughter relationship that unfolds along the way is riotously demented and brutally humane. Not to be missed, Randolph is a rare caliber of solo performer whose gifts are

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brought generously front and center under Matt Roth's reliable direction, while her writing is also something special—fully capable of combining the twisted and macabre, the hilariously absurd, and the genuinely heartbreaking in the exact same moment. Frannie Potts's hysteria at 30,000 feet, as intimate as a middle seat in coach (and with all the interpersonal terror that implies), is a first-class ride. (Avila)

A Night at the Black Hawk CBD Community Center, 134 Golden Gate; (650) 438-3964, www.sfrecoverytheatre.org. \$20. Fri/6-Sat/7, 8pm. SF Recovery Theatre presents a tribute to the San Franciscan jazz hot spot of the '60s.

November American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$10-\$82. Tues-Sat, 8pm; Sat-Sun, 2pm. Through Nov 22. American Conservatory Theater presents the West Coast premiere of David Mamet's fiendishly funny, over-the-top new comedy.

Oleanna Royce Gallery, 2901 Mariposa; (866) 811-4111, www.oleannasf.com. \$10. Thurs-Sat, 8pm. Through Nov 21. Expression Productions presents David Mamet's intelligent, subtle, thought-provoking story.

Pearls Over Shanghai Hypnodrome, 575 Tenth St.; 1-800-838-3006, www.thrillpeddlers.com. \$30-69. Sat, 8pm; Sun, 7pm. Through Nov 22. Thrillpeddlers presents this revival of the legendary Cockettes' 1970 musical extravaganza.

Shocktoberfest Hypnodrome Theatre, 575 10th St.; (800) 838-3006, thrillpeddlers.com. \$25-69. Thurs-Fri, 8pm. Through Nov 20. Thrillpeddlers announces their signature Halloween show.

The Who's Tommy Victoria Theatre, 2961 16th St; www.roltheatre.com. \$25-36. Thurs/5-Sat/7, 8pm (also Sat/7, 3pm). Ray of Light Theatre presents the Tony award-winning musical.

The Woman in Black Phoenix Theatre, 414 Mason; www.phoenixtheatresf.org. \$15-25. Fri/6-Sat/7, 8pm; Sun/8, 2pm. This winter thriller by Stephen Mallatrat is the bone-chilling, insidiously eerie story of a solicitor sent to a remote home on England's bleak East Coast.

Zombie Town EXIT Theatre Stage Left, 156 Eddy; 913-7272, www.sleepwalkers theatre.com. \$14-20. Fri/6-Sat/7, 8pm. Sleepwalkers Theatre presents the premiere of this horror-comedy from Tim Bauer. **SFBG**

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EVENT LISTINGS



Street artists and the de Young Museum collide this Fri/6 to celebrate the launch of the book “Street Art San Francisco: Mission Muralismo.” Mural by Aaron Noble and Andrew Schoultz.

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 4

Cliff House Centennial Cliff House, 1090 Point Lobos, SF; (415) 666-4006. 6:30pm, \$175. Celebrate the 100 year anniversary of the third Cliffhouse built in 1909 after the first two buildings were destroyed by fire. Featuring celebrity hosts, music and dancing, history exhibits, and hors d'oeuvres and cocktails. Proceeds to benefit the Golden Gate National Parks Conservancy. Dress in evening or vintage attire.

saturated with experts of every stripe.
Rock Star Art Party Jellyfish Gallery, 1286 Folsom, SF; (415) 651-4604. 6pm, donations welcome. Attend this art auction to benefit the Ripper Journey Foundation, a fund created in the memory of Tom Kennedy to achieve his dream of sending his art car, “Ripper the Friendly Shark,” around the world to promote peace.
Artists Against Violence 111 Minna, SF; (415) 704-5082. 4pm, free. Attend this fundraiser titled, “Independent artists against violence on women” featuring art by August, Betsy Vaca, Cliff Smith, Nina Robinson, and more and raffle drawings for skateboards, headphones, cosmetics, and more.

SUNDAY 8

Amiri Baraka San Francisco Public Library, Koret Auditorium, 100 Larkin, SF; (415) 557-4277. 1pm, free. See the poet, playwright, essayist, and living legend Amiri Baraka deliver a talk on the first year of the presidency of Barack Obama.
Indie Mart Street Fair Thee Parkside, 1600 17th St., SF; www.indie-mart.com. Noon-6pm, free. Check out some awesome local designers and vintage vendors while enjoying bands, DJs, drinks, and ping pong at this unique outdoor street fair.
Women Scientist Art Workshop Venus Gallery, 627 Cortland, SF; (415) 829-8465. Noon, free. Drop into this hands-on art workshop and create portraits of women scientists while learning about density, solutions, and solutes.

BAY AREA
Dancing with the Queers Veterans Memorial Building, 200 Grand, SF; (510) 763-1343. 11:30am; \$15 per class, \$52 for series. Learn the Tango or Cha-Cha from national same-sex ballroom champions Zoe Balfour and Citabria Phillips. No experience or partner necessary.
Wonderfest Stanley Hall, UC Berkeley, between Hearst Mining Circle and Gayley Road, Berk; (415) 577-1126. 10am, free. Attend this Bay Area science festival featuring talks like, “Do robots make better astronauts?” “Which stars support intelligent life?” in addition to a science expo with art, books, and gadgets, and more.

TUESDAY 10

Combining Work and Cancer Westin St. Francis, 335 Powell, SF; (866) 541-1972, RSVP recommended. 6:30pm, free. Attend this interactive seminar to learn more about balancing cancer and a career, like the value of working through treatment, your rights in the workplace, and more.

BAY AREA
Israel vs. Utopia Pegasus Books Downtown, 2349 Shattuck, Berk; (510) 649-1320. 7:30pm, free. This new book written by Israeli American journalist Joel Schalit attempts to define the instability of Israel as a metaphor and America's troubled love for it. Schalit will discuss the book and other perspectives on the Israeli-Palestinian conflict. **SFBG**



George Clooney stars in *The Men Who Stare at Goats*, out Fri/6.

PHOTO BY LAURA MACGRUDER

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Matt Sussman, and Laura Swanbeck. The film intern is Fernando F. Croce. For rep-house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

The Box Donnie Darko (2001) director Richard Kelly's latest is an adaptation of the Richard Matheson story about a mysterious box causes both riches and destruction. Cameron Diaz and Frank Langella star. (1:56) *California, Four Star, Presidio*.

Disney's A Christmas Carol Jim Carrey plays multiple roles in this 3-D animated take on the Dickens classic, directed by Robert Zemeckis (2004's *The Polar Express*). (1:36) *Presidio*.

The Fourth Kind Milla Jovovich stars as an Alaska doctor investigating alien abductions. (1:38)

Gentlemen Broncos The latest from *Napoleon Dynamite* (2004) director Jared Hess is about a Utah teen (Michael Angarano) who is obsessed with science fiction. (1:51) *Embarcadero*.

The Men Who Stare at Goats Jon Ronson's nonfiction book about government psy-ops gets the lighthearted screen treatment, with George Clooney, Kevin Spacey, Jeff Bridges, and Ewan McGregor. (1:28) *Cerrito, Presidio, Shattuck*.

■ Skin This is one of those movies that works in large part because you know it's a true story -- its truth is almost too strange to be credible as fiction. In 1955 the Laings, a white Afrikaner couple (played by the blond and blue-eyed likes of Sam Neill and Alice Krige) gave birth to a second child quite unlike their first, or themselves. Indeed, Sandra (Ella Ramangwane) was, by all appearances, black. Mrs. Laing insisted she hadn't been unfaithful -- further, the couple were firm believers in the apartheid system -- and it was eventually determined Sandra's looks were the result of a rare but not-unheard-of flashback to some "colored" genes no doubt well-buried far in their colonialist ancestry. Living in rural isolation, the well-intentioned Laings were able to keep Sandra oblivious to her being at all "different." But when time came to send her off to boarding school, she got a rude awakening in matters of race and class, resulting in court battles and myriad humiliations. Sophie Okonedo (2004's *Hotel Rwanda*) plays the rebellious adult Sandra, who must reject her upbringing to find an identity she can live with -- as opposed to the wishful-thinking one her parents insist upon. Based on the real protagonist's memoir, Anthony Fabian's first feature observes the institutional cruelty and eventual fall of apartheid from the uniquely vivid perspective of someone yanked from privilege to prejudice. It's a sprawling, involving story that affords excellent opportunities for its very good lead actors (also including Tony Kgoroge as Sandra's abusive eventual husband). (1:47) *Clay, Shattuck, Smith Rafael*. (Harvey)

(Untitled) The sometimes absurd pretensions of the modern art world have -- for many decades -- been so easily, condescendingly

ridiculed that its intelligently knowing satire is hard to come by. (How much harder still would it be for a fictive film to convey the genius of, say Anselm Kiefer? Even Ed Harris' 2000 *Pollock* less vividly captured the art or its creation -- better done by Francis Ford Coppola and Nick Nolte in their 1989 *New York Stories* segment -- than the usual tortured-artist histrionics.) Bay Area Jonathan Parker attempts to correct that with this perhaps overly low-key witticism. Erstwhile Hebrew Hammer Adam Goldberg plays a composer of painfully retro, plink-plunk 1950s avant-gardism. (His favorite instrument is the tin bucket.) His lack of success is inevitable yet chafes nonetheless, because he's a) humorlessly self-important, and b) sibling to a painter (Eion Bailey) whose pleasant, unchallenging abstracts are hot properties amongst corporate-art buyers. But not hot enough for his gorgeous agent (Marley Shelton), who puts off showing him at her Chelsea gallery in favor of cartoonishly "edgy" artists -- like soccer hooligan Vinnie Jones as a proponent of lurid taxidermy sculpture -- and takes a contrary (if unlikely) fancy to Goldberg. (How could her educated like not know his music is even less cutting-edge than the brother's canvases?) *(Untitled)* holds interest, but it's at once too glib and modest -- exaggerated sans panache. This is equivalently if differently problematic from Parker's 2005 Henry James-goes-Marin County *The Californians*. It can't compare to his 2001 feature debut, the excellent Crispin Glover-starring translation of Melville's *Bartleby* to *Rhinoceros*-like modern office culture. (1:30) *Embarcadero, Shattuck*. (Harvey)

Visual Acoustics Chances are you've seen one of Julius Shulman's photographs. As the premiere architectural photographer during an outpouring of California-based creativity, Shulman captured the work of legends like Richard Neutra and Frank Lloyd Wright, translating their constructive triumphs into powerful, iconic images. He is the subject of *Visual Acoustics*, a documentary by director Eric Bricker, which splits its time between the photographer's long history and his current activities. A vital, avuncular nonagenarian, Shulman's wit, optimistic outlook, and undimmed passion for design provide the film's best moments; he is frequently found strolling arm and arm with the owner of some Modernist marvel, dispensing wisdom with a smile. The film is not strictly for the architectural cognoscenti, and though a familiarity with the medium is recommended, it holds up well enough as the story of a lovable, talented old man. (1:24) *Lumiere*. (Richardson)

ONGOING

Amelia (1:51) *Oaks, 1000 Van Ness, Piedmont, Sundance Kabuki*.

Antichrist Will history judge Lars von Trier as the genius he's sure he is? Or as a humorless, slightly less cartoonish Ken Russell, whipping images and actors into contrived frenzies for ersatz art's sake? You're probably already on one side of the fence or the other. Notorious Cannes shocker *Antichrist* will only further divide the yeas and nays, though the film does offer perhaps the most formally beautiful filmmaking von Trier's bothered with since

CONTINUES ON PAGE 46 »

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1984's *The Element of Crime*. Grieving parents Charlotte Gainsbourg and Willem Dafoe retreat to a forest primeval enabling widescreen images of poetic succulence. Yet that beauty only underlines *Antichrist*'s garishness. One film festival viewer purportedly barfed onto the next row — and you too might recoil, particularly if unaccustomed to gore levels routinely surpassed by mainstream horror. Does *Antichrist* earn such viewer punishment by dint of moral, character, narrative, or artistic heft? Like slurp it does. What could be more reactionary than an opening in which our protagonists "cause" their angelic babe's accidental death by obliviously enjoying one another? Shot in "lyrical" slow-mo black and

white, it's a shampoo commercial hard-selling Victorian sexual guilt. Later, Dafoe's "He" clings to hollow psychiatric reason as only an embittered perennial couch case might imagine. Gainsbourg's "She" morphs from maternal mourner to castrating shriek as only one terrified of femininity could contrive. They're tortured by psychological and/or supernatural events existing solely to bend game actors toward a tyrant artiste's whims. There's no devil here — just von Trier's punitive narcissism. (1:49) *Lumiere, Shattuck, Smith Rafael*. (Harvey)

▶ **Astro Boy** (1:34)
1000 Van Ness, Shattuck.

▶ **The Beaches of Agnès** (1:40) *Opera Plaza, Shattuck.*

▶ **Capitalism: A Love Story** (2:07) *California, 1000 Van Ness.*

Cirque du Freak: The Vampire's Assistant

(1:48) *1000 Van Ness, SF Center.*
Coco Before Chanel (1:50) *Albany, SF Center, Sundance Kabuki.*
Couples Retreat (1:47) *1000 Van Ness, Presidio, SF Center.*

▶ **The Damned United** Like last year's *Frost/Nixon*, *The Damned United* features a lush '70's backdrop, a screenplay by Peter Morgan, and a commanding performance by Michael Sheen as an ambitious egotist. A promising young actor, Sheen puts on the sharp tongue and charismatic monomania of real-life British soccer coach Brian Clough like a familiar garment, blustering his way through a fictionalized account of Clough's unsuccessful 44-day stint as manager of Leeds United. Though the details of high-stakes professional "football" will likely be lost on American viewers, the tale of a talented, flawed sports hero spiraling deeper into obsession needs no trans-Atlantic translation, and the film is an engrossing portrait of a captivating, quotable character. (1:38) *Elmwood, Opera Plaza*. (Richardson)

▶ **An Education** The pursuit of knowledge — both carnal and cultural — are at the tender core of this end-of-innocence valentine by Danish filmmaker Lone Scherfig (who first made her well-tempered voice heard with her 2000 Dogme entry, *Italian for Beginners*), based on journalist Lynn Barber's memoir. Screenwriter Nick Hornby breaks further with his Peter Pan protagonists with this adaptation: no man-boy mopers or misfits here. Rather, 16-year-old schoolgirl Jenny (Carey Mulligan) is a good girl and ace student. It's 1961, and England is only starting to stir from its somber, all-too-sober post-war slumber. The carefully cloistered Jenny is on track for Oxford, though swinging London and its high-style freedoms beckon just around the corner. Ushering in those freedoms — a new, more class-free world disorder — is the charming David (Peter Sarsgaard), stopping to give Jenny and her cello a ride in the rain and soon proffering concerts and late-night suppers in the city. He's a sweet-faced, feline outsider: cultured, Jewish, and given to playing fast and loose in the margins of society. David can see Jenny for the gem she is and appreciate her innocence with the knowing pleasure of a decadent playing all the angles. The stakes are believably high, thanks to *An Education*'s careful attention to time and place and its gently glamored performances. Scherfig revels in the smart, easy-on-eye curb appeal of David and his friends while giving a nod to the college-educated empowerment Jenny risks by skipping class to jet to Paris. And Mulligan lends it all credence by letting all those seduced, abandoned, conflicted, rebellious feelings flicker unbridled across her face. (1:35) *Albany, Embarcadero, Empire, Piedmont, Sundance Kabuki*. (Chun)

▶ **Good Hair** (1:35)
Lumiere, Shattuck.

▶ **Heart of Stone** (1:24)
Roxie.

IngLOURIOUS BASTERDS (2:30) *Oaks.*
The Invention of Lying (1:40) *1000 Van Ness.*
Law Abiding Citizen (1:48) *1000 Van Ness.*

▶ **Michael Jackson's This Is It** Time — and a tragic early death — has a way of coloring perception, so little surprise that these thought pops into one's head throughout *This Is It*: when did Michael Jackson transform himself into such an elegant, haute-pop sylph? Such a pixie-nosed, lacy-haired petit four of music-making delicacy? And where can I get his to-die-for, pointy-shouldered, rhinestone-labeled Alexander McQueen-ish jacket? Something a bit bewitching this way comes as Michael Jackson — now that he's gone, seemingly less freakish than an outright phenomenon — gracefully flits across the screen in this final (really?) document of his last hurrah, the rehearsals for his sold-out shows at O2 Arena in London. *This Is It* is far from perfect: this grainy video scratchpad of a film obviously wasn't designed by the perfectionist MJ to be his final testament to pop. Director Kenny Ortega does his best to cobble together what looks like several rehearsal performances with teary testimonials from dancers (instilled with the intriguing idea that they are extensions of the surgery-friendly Jackson's body onstage), interviews with musicians, minimal archival footage, and glimpses of Jacko protesting about being encouraged to "sing through" certain songs when he's trying to preserve his voice, urging the band to play it "like the record," and still moving, dancing, and gesticulating with such grace that you're left with more than a tinge of regret that

CONTINUES ON PAGE 48 >>

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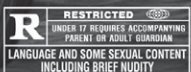
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"This Is It," the tour, never came to pass. It's a pure, albeit adulterated, pleasure to watch the man do the do, even with the gaps in the flow, even with the footage filtered by a family intent on propping up the franchise. Amid the artistry and kitsch, critics, pop academics, and superfans will find plenty to chew over — from Jackson's curiously timed physical complaints as the Jackson 5 segment kicks in, to the surreally CGI-ed, golden-age-of-Hollywood mash-up sequence. (1:52) *Cerrito*, *Empire*, *Four Star*, *Marina*, *1000 Van Ness*, *SF Center*, *Sundance Kabuki*. (Chun)

My One and Only (1:48) *Opera Plaza*. **New York, I Love You** (1:43) *Bridge*, *Shattuck*. **The Nightmare Before Christmas 3D** (1:16) *Castro*.

Paranormal Activity In this ostensible found-footage exercise, Katie (Katie Featherson) and Micah (Micah Sloat) are a young San Diego couple whose first home together has a problem: someone, or some-

thing, is making things go bump in the night. In fact, Katie has sporadically suffered these disturbances since childhood, when an amorphous, not-at-reassuring entity would appear at the foot of her bed. Skeptical technophile Micah's solution is to record everything on his primo new video camera, including a setup to shoot their bedroom while they sleep — surveillance footage sequences that grow steadily more terrifying as incidents grow more and more invasive. Like 1999's *The Blair Witch Project*, Oren Peli's no-budget first feature may underwhelm mainstream genre fans who only like their horror slick and slasher-gory. But everybody else should appreciate how convincingly the film's very ordinary, at times annoying protagonists (you'll eventually want to throttle Micah, whose efforts are clearly making things worse) fall prey to a hostile presence that manifests itself in increments no less alarming for being (at first) very small. When this hits DVD, you'll get to see the original, more low-key ending (the film has also been tightened up since its festival debut two years ago). But don't wait — *Paranormal's* subtler effects will be lost on the small screen. Not to mention

that it's a great collective screaming-audience experience. (1:39) *Metreon*, *1000 Van Ness*, *Sundance Kabuki*. (Harvey)

Paris (2:04)

Opera Plaza, *Shattuck*.

Saw VI (1:30) *1000 Van Ness*.

The September Issue (1:28)

Marina.

A Serious Man (1:45) *California*, *Embarcadero*, *Empire*, *Piedmont*, *Sundance Kabuki*.

The Stepfather (1:41) *1000 Van Ness*.

Where the Wild Things Are (1:48) *1000 Van Ness*, *Sundance Kabuki*.

Whip It (1:51) *SF Center*.

The Yes Men Fix the World Can you prank shame, if not sense, into the Powers That Be? Andy Bichlbaum and Mike Bonnano, the jesters-activists who punked right-wing big-business in the documentary *The Yes Men* (2003), continue to play Groucho Marx to capitalism's mortified Margaret Dumont in this gleeful sequel. Decked in sharp suits and packing fake websites and catchphrases, the duo bluffs its way into conferences and proceeds to give corporate giants the Borat treatment. The stunts are often inspired and, in their visions of fantasy justice, poignant: Bichlbaum and Bonnano pose as Dow envoys and announce the company's plans to send billions to treat victims of the 1984 Bhopal chemical disaster, and later appear as HUD representatives offering a corrective to the shameful neglect of New Orleans in the wake of Hurricane Katrina. The Yes Men may not fix the world, but their ruses once more prove the awareness-raising potential of comedy. (1:30) *Oaks*, *Roxie*, *Smith Rafael*, *Sundance Kabuki*. (Croce)

Zombieland (1:23) *1000 Van Ness*, *Shattuck*. **SFBG**

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Schedules are for Wed/4–Tues/10 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

AMC BAY STREET 16 THEATRES Off I-80 at Powell and Shellmound, Emeryville; (510) 655-4002, www.baystreetemeryville.com. "Animation Festival," works by local teen filmmakers, Sat, noon.

"AMERICAN INDIAN FILM FESTIVAL" Embarcadero Center Cinema, One Embarcadero Center, SF and Palace of Fine Arts, 3301 Lyon, SF; (415) 554-0525, www.aifsf.com. \$5-20. Over 80 feature films, shorts, music videos, documentaries, and more by and about United States American Indian and Canada First Nation communities, Nov 6-14.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6-8. "Other Cinema:" "Wobbly's History of Sampling," Sat, 8:30.

CAFÉ OF THE DEAD 3208 Grand, Oakl; (510) 931-7945. Free. "Independent Filmmakers Screening Nite," Wed, 6:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$5-10. **The Nightmare Before Christmas** (Selick, 1993), Wed-Thurs, 7, 8:45 (also Wed, 1:30, 3:25, 5:10). "Midnites for Maniacs: Love Kills in the 1990s:" •**True Romance** (Scott, 1993), Fri, 7; **Natural Born Killers** (Stone, 1994), Fri, 9:30; and **The Doom Generation** (Araki, 1995), Fri, 11:59. "3rd I SF International South Asian Film Festival:" **Full Moon** (Sadiq, 1960, Sat, noon; **Searching for Sandeep** (Stockwell, 2007), Sat, 3:25; **Children of the Pyre** (Jala, 2008), Sat, 5; **Bombay Summer** (Mathew, 2009), Sat, 7; **My Heart Goes Hooray!** (Singh, 2009), Sat, 9:30; **Iron Eaters** (Dill-Riaz, 2008), Sun, noon; **Mad Sad and Bad** (Luthra, 2008), Sun, 2; **Zero Bridge** (Tapa, 2008), Sun, 4:15; **Yes Madam**, Sir (Doneman and Bedi, 2008), Sun, 7. Theater closed Mon-Tues.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10. **Antichrist** (von Trier, 2009), Wed-Thurs, call for times. **The Yes Men Fix the World** (Bichlbaum and Bonanno, 2009), Wed-Thurs, call for times. **D Tour** (Granato, 2009), Thurs, 7. With filmmaker Jim Granato and subject Pat Spurgeon in person. "Behind the Motion Picture Canvas:" **The Black Stallion** (Ballard, 1979), Fri, 7:30. With director Carol Ballard and cinematographer Caleb Deschanel in person. **Skin** (Fabian,

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2008), Nov 6-12, call for times. **Sniff, the Dog Movie** (Stone, 2009), Sat, 4:15. With filmmakers Barry Stone and Kim Webster in person. "Film Formats Through the 21st Century."

Manhattan (Allen, 1979), Sun, 7. With a lecture on the history of film formats by Rob Hummel.

"CINE+MAS SF: SAN FRANCISCO LATINO FILM FESTIVAL" Various venues, SF and Berkeley; (415) 826-7057, www.sflatinofilmfestival.com. \$8-10. Features, docs, and shorts from Latin America and the US. Nov 5-25.

CLAY 2261 Fillmore, SF; www.sffs.org. \$12.50. "French Cinema Now:" **Villa Amalia** (Jacquot, 2008), Wed, 7; **Bellamy** (Chabrol, 2009), Wed, 9:15.

MAMA CALIZO'S VOICE FACTORY 1519 Mission, SF; www.freshmeatproductions.org. \$12. "Tranny Film Fest 2009," short films and performances by transgender and genderqueer artists, Thurs-Sat, 8.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100. \$10. "The Altman Cometh: The Films of Robert Altman:" **McCabe and Mrs. Miller** (1971), Fri, 6:30.

NEW VALENCIA HALL 625 Larkin, SF; (415) 864-1278. \$8. "Freedom Socialist Party:" **The Black Press: Soldiers Without Swords**, Fri, 7. **OPERA PLAZA CINEMA** 601 Van Ness, SF; www.sffs.org. \$12.50. "Taiwan Film Days:" **Cape No. 7** (Wei, 2008), Fri, 6:30 and 9:30; **Beyond the Arctic** (Yang, 2008), Sat, 2 and Sun, 4:30; **Somewhere I Have Never Traveled** (Fu, 2009), Sat, 4:15; **God Man Dog** (Chen, 2007), Sat, 7; **Yang Yang** (Cheng, 2009), Sat, 9:30 and Sun, 8:30; **What on Earth Have I Done Wrong?** (Doze, 2007), Sun, 2; **No Puedo Vivir sin Ti** (Dai, 2009), Sun, 6:15.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "A Woman's Face: Ingrid Bergman in Europe:" "Ingrid Bergman Rarities," illustrated lecture by Jon Wengström," Wed, 7; **Intermezzo** (Molander, 1936), Sat, 6:30. "Watching the Unwatchable: Films Confront Torture:" **S-21: The Khmer Rouge Killing Machine** (Panh, 2002), Thurs, 8:15. "New Spanish Cinema:" **Amateurs** (Velázquez, 2008), Thurs, 6:30; "Artist's Talk with Director David Planell," Fri, 4:30; **Camino** (Fessier, 2009), Fri, 8:30; **The Shame** (Planell, 2009), Sat, 8:30; **The Sound of the Sea** (Prado, 2007), Sun, 3. "In Time: The Films of Alain Resnais:" **Last Year at Marienbad** (1961), Fri, 6:30. "After the Wall:" **Silent Country** (Dresen, 1992), Sun, 5. "Alternative Visions:" "Altered States: Recent Experimental Cinema (2007-2009)," Tues, 7:30.

PARAMOUNT THEATRE 2025 Broadway, Oakl; 1-800-745-3000, www.ticketmaster.com. \$5. **Dial M for Murder** (Hitchcock, 1954), Fri, 8.

PIEDMONT 4186 Piedmont, Oakl; (510) 464-5980, www.landmarktheatres.com. \$5-8. "Cult Classics Attack 4:" **Back to the Future** (Zemeckis, 1985), Fri-Sat, midnight.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-10. **In the Loop** (Iannucci, 2009), Wed-Thurs, 7:15, 9:30 (also Wed, 2). **The American Astronaut** (McAbee, 2001) and **Stingray Sam** (McAbee, 2009), Fri-Sun, 8:40 (also Sat-Sun, 3:30). **Moon** (Jones, 2008), Nov 9-11, 7:15, 9:25 (also Nov 11, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. **Heart of Stone** (Kruvant, 2009), Wed-Thurs, 7 (also Wed, 8:45). **The Yes Men Fix the World** (Bichlbaum and Bonanno, 2009), Wed-Thurs, 9 (also Wed, 7). "3rd I SF International South Asian Film Festival:" **Supermen of Malegaon** (Khan, 2008), Thurs, 7:15; "Focus: Local" (shorts program) Thurs, 8:40; **Warrior Boyz** (Sangra, 2008), Fri, 7:15; **Love in India** (Mukherjee, 2009), Fri, 9; **Quick Gun Marriage** (Ghosh, 2009), Fri, 11:20.

SAN FRANCISCO CINEMATHEQUE California College of the Arts, 1111 Eighth St, SF; www.sfcinema.org. \$10. "In Present Tense: Films of Tue Aurand," Wed, 7:30. Yerba Buena Center for the Arts, 701 Mission, SF; www.sfcinema.org. \$10. "Running Up That Hill," Fri, 7:30.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. **A City of Sadness** (Hou, 1989), Thurs, 7; Sun, 4:30. "Two Videos By DV8 Physical Theatre:" **Enter Achilles** (1996) and **Dead Dreams of Monochrome** (1989), Sun, 2. **SFBG**

first run venues



Milla Jovovich investigates alien abductions in *The Fourth Kind*, out Fri/6.

PHOTO BY SIMON VESRANO

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.Intsf.com/marina_theatre

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FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0322876-00 The following person is doing business as **JUICE TO YOU**, 2590 Great Highway, San Francisco, CA 94116. Charles Gulick, 2590 Great Highway, San Francisco, CA 94116. This business is conducted by an individual. Registrant com-menced business under the above-listed fictitious business name on the date NA. Signed Charles Gulick. This statement was filed by Mariedyne L. Argente on October 5, 2009. **#355016. Publication Dates: October 21, 28; November 4, 11, 2009.**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0323225-00 The following person is doing business as **Kindred Thru Taboo**556 London, San Francisco, CA 94112. Brian Matthew Kuhle, 556 London, San Francisco, CA 94112. This business is conducted by an individual. Registrant com-menced business under the above-listed fictitious business name on the date 10-13-2009. Signed Brian Kuhle. This statement was filed by Michael Jaldon on October 16, 2009. **#35260. October 28, November 4 & 11, 18 2009.**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0323267-00 The following person is doing business as **GOLDEN GATEWAY CENTER** , 460 Davis Ct., San Francisco, CA 94111. Golden Gateway Center, General Partners: Oakhill Gateway Partners, L.P; Prime Property Fund II, L.P. ; and CM Golden Gate Inc.460 Davis Ct. San Francisco, CA 94111. This business is conducted by a limited partnership. Registrant commenced business under the above-listed fictitious business name on the date 11/12/08. Signed Timothy W. Foo. This statement was filed by Kenton Owyang on October 19, 2009. **#38503. Nov 4th, Nov 11th & Nov 18th and Nov 25th, 2009**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0323351-00 The following person is doing business as **AMERICAS CRUISES**, 348 Hayes Street, San Fran-cisco, CA 94102. Americas Cruises LLC, 348 Hayes Street, San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date October 22, 2009. Signed Cesar A. Privat. This statement was filed by Maribel Jaldon on October 22, 2009. **#35017. Publication Dates: October 28; Novem-ber 4, 11, 18, 2009.**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0323413-00 The following person is doing business as **WASTE NOT WANT NOT ENERGY INSPECTION**, 638 Head Street, San Francisco, CA 94132. Waste Not Want Not Energy Inspection, 638 Head Street, San Francisco, CA 94132. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/26/2009. Signed Timothy Branham. This statement was filed by Magdalena Zevallos on October 26, 2009. **#355021. Publication Dates: Novem-ber 4, 11, 18, 25, 2009.**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0323425-00 The following person is doing business as **CENTER SALON & BEYOND**,18th Street, San Fran-cisco, CA 94114. Center Salon & Beyond, 18th Street, San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Sheri Blevins. This state-ment was filed by Magdalena Zevallos on October 26, 2009. **#355020. Publication Dates: November 4, 11, 18, 25 2009.**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0323498-00 The following person is doing business as **PLUMA COLOR**,22 Flint Street, Unit B, San Fran-cisco, CA 94114. Pluma Color LLC, 22 Flint Street, Unit B, San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Cesar Rivera. This state-ment was filed by Jennifer Wong on October 28, 2009. **#355022. Publication Dates: November 4, 11, 18, 25, 2009.**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0323512-00 The following person is doing business as **DROMEOPROPERTIES, LLC**,14 Mint Plaza, 5th Floor, San Francisco, CA 94103. Dromeo Properties, LLC, 14 Mint Plaza, 5th Floor, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/28/2009. Signed Patrick Mc Nerney. This statement was filed by Nory Hanson on October 28, 2009. **#355023. Publication Dates: November 4, 11, 18, 25, 2009.**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0323568-00 The following person is doing business as **848 SURF**,1875 43rd Avenue, San Francisco, CA 94122. 848 Surf, 1875 43rd Avenue, San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/30/2009. Signed Denton Pang. This statement was filed by Jose Uribe on October 30, 2009. **#355024. Publication Dates: November 4, 11, 18, 25, 2009.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVER-AGE LICENSE. Date of Filing Application: October 12, 2009. To Whom It May Concern: The name of the applicant is:**HONEY WALL LLC** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 845 MARKET ST., STE 80, SAN FRANCISCO , CA 94103-1921. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. **Publication date: October 21, October 28, & November 4, 2009 L#35001.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: September 30, 2009. To Whom It May Concern: The name of the applicant is: **BONNAR ADRIAN GODFREY**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 21 Drumm Street, San Francisco, CA 94111-4805. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. **Publication dates: November 4, 11, 18, 2009 L#355013.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: September 24, 2009. To Whom It May Concern: The name of the applicant is: **THEM KY RESTAURANT INC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 717 Ellis Street, San Francisco, CA 94109-7908. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. **Publication dates: November 4, 11, 18, 2009 L#355019.**

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person have abandoned the use of the fictitious business name known as: MLD Associates. Located at: 881 Colby Stree, San Francisco, CA 94134 . The fictitious business name referred to above was filed in the County of San Francisco under File# 2006-09932500 on: 12/26/2006. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Daisy Lee, 881 Colby Street, San Francisco, CA. 94134. This business was conducted by an individual. Signed Daisy Lee. Dated: September 21, 2009, Maribel Jaldon, Deputy County Clerk. **October 21, 28, November 4, 11, 2009 L#35259**

NOTICE OF PETITION TO ADMINISTER ESTATE OF:Bertha Lee Bean. CASE NUMBER: PES-09-292645. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interest-ed in the will or estate, or both, of BERTHA BEAN. A Petition for Probate has been filed by: **Elvis Ray Bean** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **Elvis Ray Bean** be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. as follows: November 10, 2009, Probate Court, Time: 9:00 AM room- 204. Endorsed Filed, San Francisco County Superior Court of California on August 6, 2009 by Leslie Gomez, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. If you are a creditor or a con-tingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of letters. Attorney for petitioner: ELVIS RAY BEAN, 330 TOPEKA AVENUE, SAN FRAN-CISCO, CA. 94124. TELE: 415-571-3942. **Publication date(s): October 21, 28 & November 4, 2009 L#35235.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-546390. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF ALEJANDRA CALIJA for change of name. TO ALL INTERESTED PERSONS: Petitioner**ALE-JANDRA CALIJA** filed a petition with this court for a decree changing names as follows: Present Name: ALEJANDRA CALIJA. Proposed Name: **ALICIA RIVERA**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: January 7, 2010. Time: 9:00 AM Room - 218. Signed by James J. McBride, Presiding Judge on November 02, 2009. Endorsed Filed, San Francisco County Superior Court of California by Gordon Park-IL, Clerk. **Publication date(s): November 4, 11, 18, 25, 2009. L#35001.**

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Return to Cougar Town

By Andrea Nemerson

andrea@mail.altsexcolumn.com

Dear Readers:

I was going to write more this week about body size, body image, and sex, but I'm stupid sick, so here's an older one ["Cougar Den," 10/22/08] about age instead. It's all connected anyway. Don't get the flu.

Love,

Andrea

Dear Andrea:

Fourteen years ago, when I was 26, I met my husband, who was then 58. We've stayed together through thick and thin and we love each other enormously. It has pained me over the past decade to realize that, even when the woman in question has her own accomplishments and is not a "bimbo," and even when the man in question is appealing and interesting (not a Donald Trump or a philandering cad) — still the nasty stereotypes abound. British comedian Graham Norton, for instance, refers to Catherine Zeta-Jones as "that gold-digging Welsh whore."

I find that otherwise thoughtful women I meet, acting on a mixture of feminism, anger, and what I infer to be unacknowledged personal pain or fear, seem too willing to continue such stereotypes, and I hesitate to open up to women I would otherwise think of as potential friends. I have hoped that as increasingly empowered women realize that they can date younger men if they choose, the rage over the double-standard and fear of abandonment and dwindling romantic options will begin to fade.

Then *SNL* comes along with, among other bits that belittle older women, their despicable new "Cougar Den" skit, mocking sexually-active older women as ridiculous and disgusting. Fuck you *SNL*!

These mean-spirited portrayals are destructive. I've attempted to convey this message through other venues and have been ignored. I remember a few years ago you wrote that the only regrettable mixed union between adults is "the always unfortunate nice person/asshole combo" — so maybe you'll see my point and print this.

Love,

Love My Older Spouse

Dear Love:

Ha, that's a pretty good line. Thanks for remembering it.

I hadn't even thought about *SNL* in years until the recent gratifying return of Tina Fey, but now that you mention it (you didn't), I have conceived a visceral loathing for Sarah Palin so intense that I couldn't even watch the debate for fear of feeling too sick to cook dinner. And yet I've still managed to be offended, feministically-speaking, by some of the endless harping

on her supposed babe-itude. Can we not leave her legs (slender and therefore officially babyly) and Secretary of State Clinton's, which have been judged unacceptably stumpy, and everyone else's out of the equation and judge the candidates on their merits? Gov. Palin, for instance, doesn't have any. We win!

As for *cougars*, I have puzzled over the sudden emergence of the stereotype and the unquestioned assumption that the women it is applied to deserve ridicule. After a spate of popular-media articles in the 1990s about older women and their younger men, I suppose some degree of backlash was inevitable. Still, I, like you, am nonplussed by the degree of venom spit at any woman of a certain age who dares not only to date above her age-determined station but to do anything for fun at all beyond book-club, knitting, and golf.

Don't you think, though, that the reaction of some older women to a young one seen with a man old enough to be the first woman's first husband is understandable? We can claim the right to date younger men all we like, but who's to say most younger men will be interested? And there are still legions of old coots advertising for "fit, slender" young things in the personals. There is still a media-driven double standard keeping George Clooney in the "sexy lead" seat while Glenn Close and Cybil Shepherd have to play doughty moms and, yes, cougars. Even the accolades heaped on the glorious Helen Mirren in recent years have a faint aspect of the freak show about them: "Step up and see the 60-something woman who is still sexually attractive!" These forces are still powerful enough to make your fond wish for a time when older women will inevitably gaze upon your union with one of their own with bland approval still a bit of a pipe dream. As long as older women with a sex drive and indeed any juice at all left in them are laughed and pointed at, some will still look at a young woman who scoops up one of the few available men in their bracket as whatever the opposite of a cougar might be. Minx. Bitch. Gold-digging (Welsh) whore. Sad, and frustrating, but human.

Incidentally, I was curious about the origin of "cougar" in this context and found an article dating it to the founding in 1999 of Cougardate, an online dating site. A book, *Cougar: A Guide for Older Women Dating Younger Men*, by Valerie Gibson, came along in 2001. As you can see, these were guides for women, so the term, even with its "rapacious animal" connotations, wasn't even meant pejoratively. The nastiness accrued to it gradually, it seems, and inevitably. If it's about women actually wanting sex, that's gonna happen.

OK, Now I'm mad too.

Love,

Andrea

See Andrea's other column at carnalnation.com.

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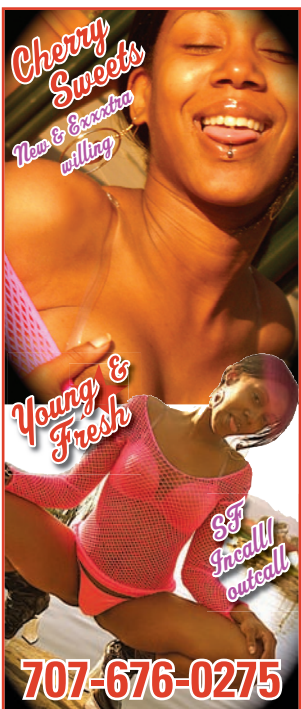


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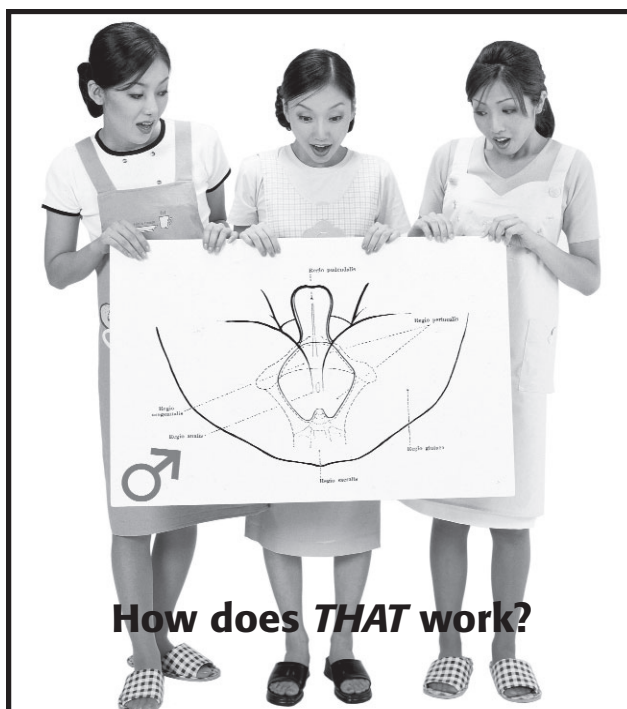
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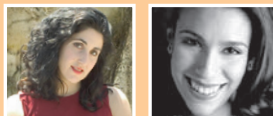
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